

ASCAP Songwriters' Santa Claus, Hits Snag In Recent Rulings By The Courts

The reign of Santa Claus in music, which is ASCAP, is being threatened with the charge that his method of collecting "gifts" for songwriters constitutes a monopoly.

The trouble arose when, several theatre owners and exhibitors refused to pay for the right of showing pictures in their houses and were backed up by Federal Judge in New York and Minneapolis in the contention that such collections were illegal. American Society of Composers and Authors (ASCAP) had for years contended that because most films include music written by their

cured the services of Robert L. Patterson, former Secretary of War in an effort to appeal the case. Patterson has made no statement as to his plans and in the meantime ASCAP received its second jolt when Judge G. H. Nordbye, reversing his own previous decision, ruled against ASCAP in a similar case filed by two movie house-owners.

The ASCAP setup is unique, and for some songwriters, a haven for composers who have reached the retirement stage. Its method for collecting and distributing monies to songwriters and publishers is also unique. Here is the method: songwriters admitted to the association receive annual checks in the form of royalties for their songs as long as they are used publicly. But here is the rub. A composer must produce a certain number of "hits" to qualify for membership.

This would sound good only there is another side that has been known to arouse criticism in some quarters. Many young composers who have written one or two hits are ineligible for membership in ASCAP until they have enough songs to qualify. Regardless of how popular that one song may be (we point to "Nature Boy") there must be sequels to qualify the composer for membership. It is also pointed out that all songs written by members are controlled by the association for the purpose of taxation and assignment to customers.

However, for the songwriter who qualifies there is gold in becoming a member of ASCAP. There are reportedly three classifications with as many divisions of payments of royalties. A writer of Duke Ellington, Andy Ritzaff and W. C. Handy class, because of their numerous song hits classify for bracket number one. Their share in the ASCAP

pool totals several thousand dollars annually. This means that such individuals might easily retire and live comfortably on the royalties received for the songs they wrote many years ago.

The fellow writing fewer hits is less fortunate however. Even if he has qualified for membership his bracket calls for far less pay and he cannot well take things easy on what he has coming in.

In many cases composers receive no checks. That is when they are approved as publishers. Take the case of Duke Ellington of several years ago when his

"Mood Indigo," "Black and Tan Fantasy" and others were on the hit parade. Duke and Irving Mills were both listed as composers of the songs. Mills, on the other hand had gone into the publishing business, mostly on the strength of Ellington's tunes, and allegedly received dividend checks as a "publisher." The Duke, it is charged by some, received no part of this check.

However, Duke, it is said purchased his contract from Irving and the two reached an agreement on ASCAP royalties. Duke also formed a publishing company and as a result was welcomed into ASCAP as a handler of tunes. Today his company is one of the largest on Broadway and annually receives checks running well into five figures.

While the recent court decisions were based on protests by operators of movie houses there are others in complaint over what they charge unfair taxation. Such places are the small cafes and vaudeville houses, where dues must be paid ASCAP.

Take places like the Beige Room in Chicago, Smalls in New York and Cedar Gardens in Cleveland, they must all pay for the privilege of having Ham actors sing ASCAP numbers in their shows. This checkup is maintained, usually, by a local representative who comes around at regular periods and collects ASCAP taxation. This money

In the recent cases the movie operators have refused to pay the fee and it is for this reason that they are faced with court action. However, it is said, ASCAP representatives have refrained from attempting to collect these back dues until some disposition has been made of the cases in question.

Just what classification "A" means in the matter of cash is not known but it is reported, unofficially, that \$26,000 annually is the correct amount. If this is true, then Duke Ellington, Andy Razaff, W. C. Handy, Louis Jordan and others have 26 grand in the mails every year even if they do not write another number or appear publicly again in life.

Fighting ASCAP is not exactly an unknown matter. Several years back, Al Buck, then head of the association and his aids allegedly faced legal action on the West Coast when it was charged by operators out there that their method of collection was unfair. Whatever came of this bit of action is not at hand but it is known to have caused considerable noise the nation over. Just what is to happen in the present controversy is anybody's guess. But as of today the operators have the upper hand as a result of recent court decisions.

Negro Boy Member Of Youth Symphony

WILMINGTON, Del. (ANP) —The Wilmington Youth Symphony orchestra admitted the first Negro youth in its history last week after 17-year-old Robert Burton was accepted following a successful audition at the Wilmington high school.

Burton is a cellist and a junior at Howard High in Wilmington where he has been studying under Harry Andrews, musical director of the school. Burton, who also plays the tuba, has belonged to several outstanding musical organizations in the last three years.



DUKE ELLINGTON

must be paid or the operator of the cafe faces "suspension" and perhaps court action for such failure.

Dean Dixon, Conductor Presented With Award

NEW YORK — Dean Dixon, guest conductor for the CBS Symphony Orchestra in the fourth annual Festival of Contemporary American Music, sponsored by the Alice M. Dixon Fund of Columbia University, in their closing concert at McMillin Academic Theatre here last week was presented with the Ditson Award for his musical achievement.

A NEGRO CONDUCTOR APPEALS FOR A NEW KIND OF PIONEERING

The author of the following article, a Negro himself, is conductor of the Cosmopolitan Little Symphony, an interracial ensemble.

By EVERETT LEE
S I prepared for the Cosmopolitan Little Symphony's second Town Hall appearance tonight I was increasingly reminded of a point of view contributed to this page more than a year ago by Leonard Bernstein.

Mr. Bernstein wrote feelingly of the problems the Negro musician had to face in getting a start: Not only were jobs in too many areas ruled out because of color, but opportunities for the best training were limited, apparently for the same reason.

Granting the need for training opportunities for Negroes, Bernstein also added: "There is an enormous prerequisite to all this: first, the greatest good would come from removing from their [colored musicians'] psyches the stigma which makes them turn away from serious musical study. This is a social, not a musical, problem * * *"

I cannot nor would not deny that the lack of training—or job—opportunities in music, as elsewhere, for Negroes is, indeed, a social problem; that these needs must be met, since there is an ever-present and predictable overlap between the pro-democratic efforts of groups and the positive effects on both the individual and his society. Nevertheless, I cannot help but hold further that creating new job and training opportunities, in the final analysis, remains also a personal problem. For many colored musicians the securing of orchestra opportunities should be accepted as an individual as well as group responsibility.

citizens who have organized the Cosmopolitan Symphony Society of New York, Inc., spearheaded by an energetic women's committee of both races, we might never have been able to have a performance. Although we have appeared throughout the city with artistic, and more moderate financial, success, too often we have had to entertain a receptivity for our re-

hearsals together, solely because we insist upon training in interracial groups. In spite of enthusiastic appreciation of our offerings by most concert-goers, we have had one Negro organization in Harlem refuse us

Task Not Easy

Within the last year we have formed in the Cosmopolitan Little Symphony at least one orchestra in New York which is deliberately interracial; at the same time our goal is to work as a professional unit. The task has not been easy for a number of reasons not diffi-

the use of their hall for practice sessions—on the grounds that the "impression had been that this was an all-colored orchestra"—just as we have, of course, had similar difficulty downtown with whites.

Carefully attempting to choose programs that would be of interest to both musicians and laymen and that would meet our original aims of presenting standard classic repertoire along with new music, we naturally have had to cultivate an audience, again hoping to attract attendance by both races together.

Maintaining a professional orchestra on these interracial terms has been threatened by attitudes of defeatism. Throughout most of 1947, when we were trying to recruit Negro and white players, we found, particularly among colored musicians, that men who had studied classical music seriously had come to believe that there was "no future" in achieving high standards of proficiency.

I remember talking to a friend of my race who had been playing with a jazz band with such success that he was at first indignant, later embarrassed, when asked to come for an audition. He came finally, only to protest that he "just couldn't do it"; he had once studied under symphony men in his home town, but the money and opportunities for getting jobs in jazz had been easier.

In our first turn-out there were too many Negro musicians who had the desire to play but were not really ready for it; they had stopped practicing and confessed that they had "lost the sensitive touch." They would have too far to go in preparation before they would feel ready, and they were no longer willing to put forth the effort of rigid practice and study in the rehearsal hall or at home.

Job Ahead

A year later I am all the more convinced of the demoralizing effects of widespread racial discrimination in the disintegration of too many individuals' self-faith. The question left in my mind is, no matter what the handicaps, where are today's pioneers?

Discrimination can and must be fought in two ways. In a democratic society there must be the freedom of protest against injustice, along with the responsibility to make inequities in opportunities indisputably pointless.

The establishment of unassailable merit is a lifetime process, and, however sure, the march is not only slow but the rewards do not

always come quickly.

One thing is certain, there were pioneering days on the concert stage for the musicians like Roland Hayes and Marian Anderson. They, too, might have become discouraged, but they still fought on.

My one great hope is that there will remain among musicians of my own race and among whites some who will recognize that society makes men, but that men, in turn, can shape their own society. We plead for more musicians who will refuse to be dwarfed—more Negroes, especially, who will remember the Andersons and others of their artistic stature, and will have their personal as well as group vision and grit.

Daughter Of Booker T. Washington In Recital

Mrs. Portia Washington Pittman, daughter of the late Booker T. Washington, noted educator and leader, will be heard in a musical recital at Mason Temple here June 28, Professor T. J. Johnson, business man and civic leader, announced yesterday.

She will be accompanied by Walter Mason Roper, nationally-known basso soloist. Both appeared here recently at Ellis Auditorium before the Southern Baptist Convention.

The program for benefit of the Booker T. Washington Birthplace Memorial, will be sponsored by a number of Memphis women's clubs. Mr. Johnson said all social clubs in the city are invited to participate. The Birthplace Memorial was created by a special act of Congress, which authorized coinage of the Booker T. Washington half dollar to initiate the work of building a school in honor of the leader.

A special section of the Temple will be reserved for white patrons Mr. Johnson said. Reservations or contributions may be made with R. R. Wright III, cashier of the Tri-State Bank, 386 Beale.

"It is our hope that a large number of our white friends will order tickets for their deserving employes", Johnson said.

New Cantata Honors Our Negro Heroine

NEW YORK—(ANP)—A new cantata featuring the role of Sojourner Truth and Harriet Tubman in the struggle for women's rights

in America was the leading feature of an International Women's day meeting Monday evening at the Hotel Capitol, under the auspices of the Congress of American women and 40 affiliated women's community groups.

The cantata, composed by Fred Warren of Hollywood, witty lyrics by Virginia Warner Brodine, tells the story of Sojourner Truth's famous retort to the man who insisted that women were inferior because the Lord had sent the world a man as a saviour.

BOLD ANSWER

Said Sojourner Truth, in the words of the cantata,

"Where did Christ come from?
From God, and a woman!
Man had nothing to do with
His birth."

The cantata also emphasizes the fact that while men were denouncing the early American fight for women's rights by maintaining that women should be cherished and sheltered in the home, Negro women were struggling for the basic freedoms, and the right to have a home of their own.

London—(ANP)—Fela Sowande, seated above at the organ in Kingway hall, London, is one of the most distinguished organists in Britain today. He is director of music with the Colonial Film unit and is frequently heard broadcasting over the British radio.

Mr. Sowande is a Nigerian who came to England 13 years ago, although he still maintains a close connection with Abeokuta, where he was born. He composes music, believing that the western technique of music can be used for purely African themes. His work with the Colonial Film unit demands an extensive knowledge of African music, which he has to select as background music to many films. There are occasions when he has to compose this music himself.

MASTER AFRICAN MUSICIAN

The Buganda...



Jim Crow Must Go With End of Wax Ban--Vinson

GREENSBORO, N. C.—Decrying the lackadaisical and indifferent attitude of the American Federation of Musicians concerning jim-crow employment policies, Eddie Vinson, the bald-pated saxophone star and blues singer, called for full and vigorous action against the above evils with the end of the recording ban by the musicians union.

Vinson pointed out that the Negro musician suffered the greatest of all the membership. Recordings are the principal medium for the exploitation of Negro musicians since radio, theatre and night club location jobs are just about closed to the Negro bands. Notwithstanding this deplorable attitude, the Negro musician was foremost in his support of the ban along with his fellow musicians of all other groups.

Because of the Negro musician's fidelity to this cause and his devotion to the trade union position, Vinson declares that the Federation must return this cooperation by supporting the Negro union members throughout the country in their drive for equal employment opportunities. In a forthright statement "Mr. Cleanhead" stated, "The time has come for the union to justify our faith in the highly touted ideals of trade unionism. We Negro musicians want an end of the bias against the Negro members in work opportunities and pay scales. The union has the power to make such action effective. Any power that can halt the great and lucrative recording industry, can likewise inflict its will on individual operators who refuse to practice democratic methods in the hiring of musicians."

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ASKS MUSICIANS
UNION NOT TO
USE D. A. R. HALL
7-21-48

NEW YORK, May 17—James C. Petrillo, president of the American Federation of Musicians, has been urged not to use Constitution Hall in Washington for the Union's second annual free music appreciation program now scheduled for May 25. 28

In a wire addressed to the head of the musicians' union, Roy Wilkins, assistant secretary of the NAACP, called attention to the policy of the Daughters of the American Revolution, owners of Constitution Hall, which bars Negro artists from its stage. "This means not one of the Negro members of the American Federation of Musicians can appear in Constitution Hall," Mr. Wilkins said. "The NAACP urges your union not to sponsor concerts in any hall where Negro artists and union members may not appear." 5-21-48

Marian Anderson Triumphant In 1st Appearance Of Negro Artist With Dallas Symphony Orchestra

DALLAS— In the first appearance of a Negro artist with the Dallas Symphony Orchestra Marian Anderson was triumphant when she sang three numbers as guest soloist with this group in its third special program this season Sunday, February 2 at Fair Park Auditorium.

Ten encore calls with prolonged and often thunderous applause tried vainly to bring Marian Anderson back to sing more.

Under the direction of Antal Dorati, the Dallas Symphony orchestra, now in its tenth season, is one of the city's leading annual cultural events consisting not only of the ablest local musical talent and internationally known experts but containing nationally famous symphonic pieces.

A representative group of Negro citizens, lovers of things cultural and admirers of Marian Anderson was among the vast audience.

From the applause and encore calls, it was clearly shown that Marian Anderson made the greatest contribution to the enjoyment of the day and was the main power in drawing a crowd to the concert.

The three numbers which Marian Anderson sang were: "Lamento di Ariana" by Monteverdi-Raspighi and Verdi's "O Don Fatale" from "Don Carlo." These two renditions closed the first half of the concert. Her third and last number opened the second half and she was glorious in singing Debussy's "Air de Lia" from "L'Enfant Prodigue."

After the first set, four encore calls followed the defening applause given these two numbers. She was applauded back six times after a great ovation following her third number, but gave only her graceful bows and curtesies, but no more songs.

Famous Music Critic Praises

Among the highest compliments paid Marian Anderson, the city's outstanding music critic said in referring to her Debussy rendition: "her top voice has acquired range, brightness, and dramatic ring." Of another the famous critic said in part: "her genius of song her sense of tonal tints, her tone breath phrases, carried her to

triumph. Marian Anderson sang no lieder nor any spirituals, none of the type numbers which made her famous. But in these, with the symphony orchestra she was truly great.

Negroes in the large audience, while enjoying Marian Anderson glowed in their appreciation of all the orchestra renditions, praised the sponsors and program arrangers for this interracial achievement and, with the whites, heavily applauded Antal Dorati for masterly conducting of the concert.

Marian Anderson has appeared seven times in Dallas, in 1938 and 1939 for Civic Music recitals in 1942, and in 1945 for an open concert. Her most recent concert here was on March 11, 1945 when she was presented by the State Fair of Texas at the Fair Park Auditorium. Records show that this concert attracted the largest

audience of both Negroes and whites of any of her Dallas appearances.

Among those seen at the concert were: Misses Lela Hill, Helen Isler, Lorane Hoover, Alma Mae Warren and Douglas Clark, Misses Willie Sue Hill, Cleo Hill, Dorothy Williams, Margaret Johnson, Beadine Turner, Mrs. N. M. Spelman, Mr. and Mrs. F. C. E. Taylor and son, Mmes. Florence Phelps, Hattie M. Stein, C. L. Silver, Susie Rice of Terrell, Texas, Jesse Curry, C. O. Seavey, Edgar A. Jackson, Annie Black, Margaret J. Baker of Tyler, Texas, E. Holmer Brown, J. R. Edmonds, Waymon Wells, Charlestetta Jones Harder, Reverend Hugh L. Boyd, Mr. and Mrs. Samuel Hudson, Mr. and Mrs. Robert Hall and son, Mr. and Mrs. A. W. Bradshear, Atty. and Mrs. D. B. Mason, Mr. and Mrs. J. P. Larkin Jr., Dr. Perry Flowers, Father Chas. Taylor, Mr. Dedmon, Mrs. Rousseau, Mrs. D. S. Smith, John Arthur Johnson, Bernard Blackburn, Mr. Proctor of Wiley Extension, Miss Susie Geter Mrs. Emelda Tucker Dr. Frank Jordan, Mrs. J. W. Anderson, Miss Gloria Pettie, Miss Jere Lee McKinney, Mrs. Marilyn L. Johnson and J. C. Davis.

Marian Anderson Rewarded For Civil Rights Fight

By Gladys P. Graham
NEWARK, N. J. (ANP)— Marian Anderson's struggles for civil rights over a long period of time were honored at the recent opening for New Jersey's most powerful radio station WVNJ.

Mrs. Parker O. Griffith, president of Griffith Music Foundation and vice-president of the Newark Broadcasting corp., presented the gifted American artist with a plaque.

The citation described Miss Anderson in a praise-worthy term: "who through art of song and living has done more than any living person to advance the crusade for equal opportunity, freedom of expression and mutual cooperation in America."

In accepting the award gracious Miss Anderson demonstrated usual modesty in saying: "Accept my deep appreciation for this marvelous and thoughtful tribute. I hope for this station a long life of service through the years."

GIVEN OVATION
The artist, who had driven through a tremendous and unexpected snow storm from her home in Connecticut, was given a thunderous ovation, from the Major Murphy of Newark and other distinguished notables.

Todd Duncan, scheduled to be present at the formal opening of Station WVNJ, was unable to attend. His plane reservations were cancelled due to the storm.

Dean Dixon of the American Youth orchestra, Giovanni Martinielli, Daniza Illitsch, along with Mr. A. V. Wechsler, Swiss film producer, were among the many notables on hand to greet Miss Anderson, and to celebrate the formal opening of the station.

Marian Anderson

Sunday Evening—Although Marian Anderson was not in the very best of voice during the early part of her Carnegie Hall recital, the surpassing quality and scope of her artistry gave great pleasure to the sold-out house. Groups of songs by Beethoven and Schumann were communicated with such rare understanding and rightness of feeling that what slight vocal unevenness there was became unimportant. And by the time she came to Verdi's *Pace, pace, mio Dio* from *Forza del Destino*, the sumptuous Anderson voice was in top working order. Her high notes were full and sustained, and the whole aria was delivered with remarkable freedom and beauty of tone, and with notable dramatic persuasiveness. *PM New York News* 1-7-48

There was much to admire, too, in her singing of a group of songs in English. And as for the Spirituals, what more is there to be said? How describe the effect of the warm, gentle low-voiced *Fix Me—Fix me, Jesus, for my journey home*. Or the simplicity and directness, the devotion and agony inherent in her singing of John Payne's arrangement of *They Crucified my Lord . . . and he never said a mumballin' word . . . not a word*. Hearing the latter, and seeing it—for Miss Anderson's face is as communicative as her voice—was a magnificent experience. Such fullness, urgency and intensity of expression, such one-ness of material and performer, has been equalled only once before this season—by another Anderson on another stage in another medium, by Judith Anderson in the great moments of her *Medea*. *28-1-7-48*

Marian Anderson

THE GOLDEN voice of Marian Anderson, America's best-known concert contralto, will be heard at 8:20 p. m. Monday at Masonic Temple Auditorium in the Temple Concert Series.

Miss Anderson's program will encompass music of Handel, Frescobaldi, Legrenzi, Schubert, Tchaikowski, Quilter, Griffes and Doughtery, and a group of Negro spirituals.

A highlight of the evening will be the performance of the aria, "Pleurez, mes yeux," from Massenet's "Le Cid." Franz Rupp will be the accompanist.

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The Informer *Houston Texas* *Sat. 2-7-48*

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Calumet, Miss.

DOING FINE—Marian Anderson, noted American contralto, was reported in good condition following operation in a Brooklyn hospital recently. There was no confirmation to a rumor that the celebrated singer required an operation on her throat. *7-10-48*

SINGER RECOVERING—Marian Anderson, Negro contralto, is recovering from a major operation at Brooklyn Jewish hospital, it was announced today. S. Hurok, the singer's manager, said the operation is not expected to interfere with her tour of the country beginning in September and ending next April. *Thurs 7-8-48*

Singer Sang Before

Thurs 7-8-48

289 Cities In 13 Years—New York—(G)—Marian Anderson, whose recording activities have closely paced her radio and concert career, has established an impressive record during thirteen successive years of concert tour. The distinguished contralto has given more than 100 concerts before nearly 4,000,000 music lovers in 289 cities in 44 states. Last season, and for the fifth

consecutive year, she was selected in Musical America pool as radio's foremost woman singer. Miss Anderson's latest achievement on RCA Victor records is an album titled "Marian Anderson Sings Spirituals," which contains ten spirituals closely identified with her concert career.

MARIAN ANDERSON

REWARDED—*The Informer* *Houston Texas* *Sat. 2-7-48*

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Chicago, Ill. Sat. 1-31-48
CHICAGO DEFENDER BUD BILLIKEN Club achievement award for 1947 is presented famed contralto Marian Anderson, selected American Woman of the Year in a nation-wide Billiken poll. Award is made by Evelyn Sanders, 16, of South Bend, following Miss Anderson's concert at the Civic Opera House Sunday. Chicago Sun Photo.

Marian Anderson Tours With Sewing Machine And Camera

Sat. 1-10-48
Besides singing to her millions of fans, Presidents, victorious Allied generals and royalty, Marian Anderson operates a sewing machine. Along with her piano accompanist and business manager, it always travels with her on tour, as important a part of her equipment as the portfolio of songs she will perform here in the city auditorium on January 29.
The moment she arrives at her

as a serious couturiere. Her concert gowns, she said, used to be made by "Schiaparelli of Paris and Anderson of Philadelphia." Today whenever she has her mind on a new creation, she folds up her little sewing machine and calls on Paul Engel in New York, one of

whose inventions she will wear here. *Sat. 1-10-48*
When her sewing machine burns a bearing and lies panting on a repair bench Marion Anderson shoulders her Leica miniature or her movie camera and prowls the city for memorabilia. Her albums are crammed



with photo records of trips through Europe, South America, Honolulu, and more recently, the West Indies. She is now building up her film stockpile for her first safari across Australia and New Zealand next spring. *Sat. 1-10-48*
Down Under she will pursue her other hobby which is cookery. Her recipe file is international in flavor. Everywhere, food fanciers in her audience pay her homage by presenting her with their most treasured

gustatory formulas.
When time permits, the famous contralto expects to write her life story. A true adventure of the rarest vintage, it will depart from the "with rod, gun and camera" tradition. Instead, there will be a chapter entitled, "With Sewing-Machine, Cook-Book and Camera."

Many Honors Conferred Upon Marian Anderson

If all Marian Anderson's awards and honors have been literally showered upon her, the noted contralto would have been singing in the rain since the summer of 1926 when the first prize she won propelled her on her remarkable career.

During her career, Miss Anderson, who will sing at the City Auditorium on January 29, has received twelve major citations. The list follows:

In 1930 she won a Julius Rosenwald fellowship.

In 1934 the Grand Prix du Chant was awarded her for the best recorded voice on the Continent.

In 1938 she received the Spingarn Medal from the National Association for the Advancement of Colored people; and an honorary doctorate of music from Howard University.

In 1941, she won the \$10,000 Bok Award from the city of Philadelphia; and Temple University granted her an honorary doctorate of music degree.

In 1943, she won the Order of African Redemption, the highest Award of the Republic of Liberia.

In 1944 the New York Youth Committee gave her the Merit Award for her work in a music school among Harlem's underprivileged children; and Smith College conferred upon her her third honorary doctorate of music degree.

In 1946, the Women's Division of the Federation of Jewish Charities cited her as one of the five "key women of the year," and 600 music editors in the United States and Canada polled by MUSICAL AMERICA named her radio's foremost woman singer for the fourth consecutive season.

Marian Anderson at Best in N.Y.

Sat. 11-20-48
Carnegie Hall Through Captivated by Voice

NEW YORK—A crowd of 2,700 music-lovers were enthralled here Monday night as Marian Anderson opened her concert season at Carnegie Hall. The aria "Suicidio," from Ponchielli's "La Gioconda," was the closest thing to a novelty on the program, for she had not sung it in public before.

"Other contraltos have perhaps done it with greater sumptuousness of sound, and with more Italianate style, but few have matched such depth of feeling," declared the New York Times.

The songs after the intermission were all in English. They included Dvorak's "Songs My Mother Taught Me," Griffes' "Night on Ways Unknown Has Fallen," and the spirituals she sings so incomparably. Franz Rupp, her accompanist of the last eight years, was again at the piano and she brought him in to share much of the applause. At the completion of her program, the audience stood as one and applauded for many minutes. She finally responded with "Ave Maria" to quiet the assemblage.

According to the leading critics, her "opening Italian airs by Handel and Gluck were somewhat marred by a rather uneven flow of tone, but by the time she came to the Schubert lieder the vocal line was well established. These were sung not only with artistry but with a power of imagination that reached its height in Der Erlkoenig."

MARIAN ANDERSON HAS GIVEN MORE THAN 700 CONCERTS

Sat. 9-10-48
NEW YORK, Sept. 8—Marian Anderson whose recording activities have closely paced her radio and concert career, has established an impressive record during thirteen suc-

cessive years of concert tours. The Victor records is an album entitled "Marian Anderson Sings Spirituals" which contains ten spirituals closely identified with her concert career.

The Victor records is an album entitled "Marian Anderson Sings Spirituals" which contains ten spirituals closely identified with her concert career. Last season, and for the fifth consecutive year, she was selected in Musical America poll as radio's fore-

JOSEPHINE BAKER AND HER NEW BOOK

By James L. Hicks

New York--(NNPA)--Josephine Baker, the entertainer who has something the French like has a new book off the press which discloses how she aided the French Government in getting VIP's (Very Important Persons) in and out of occupied France during the last big tussle.

The Journal & Guide
Josephine's theatrical troupe had permission to cross European borders at will to entertain the boys, and whenever the French wanted to smuggle a VIP into a country, the temperamental Josephine would "hire" the VIP as her "manager". If there was someone to come home to France she would go to the country where he was and hire him after firing her old manager in a tempermental outburst.

Norfolk, Va
Incidentally when Josephine's mother, sister and brother-in-law left here on the Mauretania to take up citizenship in France, they went "tourist class" right down on the ship's belly.

to France when his army service is ended.

The mother frankly admitted the decision of the family to quit the United States came as a result of the famous dancer's attitude.

Jo Baker

Gets Family

To Quit U.S.

Chicago Ill
NEW YORK--Josephine Baker, internationally famous entertainer, still distressed over the reception accorded her upon her return to her native land last year, and bitter over the racial prejudice she encountered, has persuaded her mother, and sister and nephew to renounce their American citizenship and live with her in France.

The mother, Mrs. Carrie Hudson, of St. Louis, sailed from here last week on the Mauretania en route to Dordogne, France where she expects to spend the rest of her life with her famous daughter. Accompanying her were her daughter, Mrs. Marguerite Wallace and her son-in-law, Elmo.

All three declared they will renounce their American citizenship and become citizens of France. None expressed regret over leaving the land of their birth.

Richard Martin, Jr., son of Josephine's brother and presently a soldier serving in Japan, is expected to follow his grandmother



Bandleader Woody Herman, currently appearing at the Capitol, says social dancing isn't keeping up with the new jazz. *6-13-48*

With the Dancers:

Social Dancing's Behind Times

By FRANCES HERRIDGE

Bandleader Woody Herman says our social dancing is slipping. He says it isn't keeping up with the



Herridge

new jazz. And he should know. He's watched a lot of it from the head of his band—from his first job in New York's Roseland all the way to Hollywood's Palladium, the biggest dance floor in the world. In both

1945 and 1946 he was chosen number one dance band in the annual *Metronome* and *Downbeat* polls. *6-13-48*

"Be-bop is getting around to everyone but the ballroom dance teachers," he told me backstage at the Capitol, where he's doing a three-week run. "I don't play pure bebop at the hotels. I can't. Even the young people wouldn't know what to do with it. But when I get even a suggestion of it in the music, they stop dancing and look bewildered."

Be-bop, he explained, is the new

jazz that Dizzy Gillespie started making popular. To the uninitiated, it might sound like dissonant confusion. There's a basic pattern that the orchestra works on, and an underlying steady rhythm. But each instrument improvises or arranges its own melody and rhythm within that basic pattern. The varied arrangements fuse in a complicated polyphonic style with a much enlarged harmony structure. It's intricate and fast and frantic. It confuses dancers because they don't hear a familiar melody or a definite accented beat at the beginning of each measure. Just when you think you have the rhythmic phrase, it escapes you.

"A few weeks ago when I was playing at the Commodore," Woody said, "the crowd looked energetic. So I tried some of the new rhythm. It was just a bit off the beaten track. People shrugged at their shoulders and began to sit down. There was one couple close by. I took the gal and danced with her for a bit. I just did a half-time step to fit the steady beat. It went fine. Soon the others came back to the floor and tried it. What they did were their old steps to the faster tempo. It worked pretty well.

But it really needs a completely new step. *New York, N.Y. 6-13-48*

"The dance stylists should get busy with it. I haven't seen anything new around here since the Lindy Hop, and that's top athletic for anyone but the kids. The recent steps have come from South America: the Rhumba, Conga, Samba. Their dancers down there heard the music and worked out something to suit it. And the steps aren't easy to do right. If people can learn those rhythms, why not try bebop—at least a mild form of it."

Be-bop is no passing fad, Woody believes, but a definite development in American jazz. *6-13-48*

"It may settle down a bit, but it won't disappear. If you want to hear it unadulterated, you have to go to the progressive music spots around the 50s. Or to Harlem where they seem able to dance to any rhythm. But its influence is seeping in everywhere. Most of the top orchestras today experiment with it when they can."

Woody thinks musicians like it because it adds new meat to a thin-

ning jazz style. The band likes it because it gives them a chance at virtuosity. The average instrumentalist today isn't what he used to be. Most of them have good musical backgrounds. Four in Woody's own band are graduates of Juilliard. They studied harmony and composition and they want to use it in their own arrangements. Be-bop lets them be creative. *6-13-48*

By way of a test, I called both the Arthur Murray and Fred Astaire studios. Neither had any knowledge of be-bop.

At Murray's, the director explained that they taught what people wanted, and nobody had requested steps to go with such music. "When people ask for it, we'll do something about it," he concluded. *New York, N.Y. 6-13-48*

Fred Astaire's director was more enterprising. "I've never heard any be-bop," he said, "but Astaire is introducing a new step called the Fred Astaire Swing Hop. He's out in Hollywood now featuring it in his coming picture *Manhattan Towers*. It's for fast music. Perhaps we can use it for be-bop. Tell you what we'll do. I'll get some of that new music and we'll see what happens."

Just before press-time, he called back. They had some Gillespie records—the less frantic ones—and the Swing Hop worked fine. Now they had another reason for promoting the Fred Astaire step. The new step for the new jazz. *6-13-48*

"Come in and see for yourself," he suggested. *6-13-48*

No Be-Bopper He

Dear Sir:

Woody Herman's remarks (PM, June 13), wherein he attempts to influence "dance stylists" to follow the be-bop pattern, inadvertently show up the basic trouble with his merchandise—the fact that it is an artificial musical style.

Real (i.e., sincere) jazz is a kind of folk music, and in its origins it had a very close relationship with the people who made up its audience. Hence, it was quite natural that, together with jazz, equivalent dance styles should have emerged. Be-bop, on the other

hand, has been forced upon us by over-stimulated noise-makers trying to be "modern," with a hint of hot jazz, a touch of Arnold Schonberg, and a few meaningless attempts at the verbal intricacies of James Joyce. It displays its artificiality through the statements of

men like Herman, who wants steps to be "introduced" for it. *6-16-48*

Be-Bops Drug Addicts

Chicago—In an article declaring that psychologically be-bop musicians are anarchist cultists addicted to alcohol and habit-forming drugs, Shana Ager says in *May Negro Digest* that followers of Dizzy Gillespie see in their weird music a chance to influence the future of the world. *Cincinnati, Ohio. 6-16-48*

"Marijuana is important to a number of them," the author states in the *Negro Digest* feature, "and one or two of them are on the 'hard stuff.'" "You blow better when you're juiced, when you're on, because you're more receptive then," a noted trumpet player is quoted as saying. *5-20-48*

Kids Create A New Re-Bop

LOS ANGELES (CNS)—On a Los Angeles school playground within the past few weeks, bored children have created three new dancing games, which their teachers have been unable to identify. One of the games is called "Swing Miss Valerie." The children line up in two lines, as if for square dances, and sing, "Swing, Miss Valerie, Valerie, Valerie, Valerie, Valerie all day long." Then they sing, "Strut, Miss Lizzie, and as they do so, they dance down the center with the camera wall, giggling, or whatever they feel like doing, and thus the line moves up. Again in place, they sing, "Here comes another one, another one" and they do the same thing over.

Victor Records Strange Sounds From Be-bop Land

this latest form of jazz. Bebop has been described as "sophisticated, highly literate and immensely cerebral." It also has been called "head music" as an indication that its theoretical failure to stress the beat numbers in this album were two played by the land of bebop, whence come some of the strangest sounds man ever heard. Victor has devoted an album, fittingly called *BE-BOP*, of four 10-inch records to jazz classicists as Louis Armstrong and

combine bebop with Latin American rhythm. The mixture is awfully potent stuff. Some other numbers in the album that will knock your ears off are Coleman Hawkins and his orchestra doing JUMPING FOR JANE, Kenny Clarke and the 52d Street Boys in EPISTROPY and Lucky Thompson and the Lucky Seven in BOPPIN' THE BLUES.

"SOPHISTICATED" and "cerebral" music of an entirely different world is offered by Columbia in an excellent recording of Hindemith's QUARTET IN E FLAT played by the Budapest String Quartet. This quartet seems to me to be to traditional music what abstract painting is to representational painting. Or it might be considered an enormously difficult mathematical problem in sound. At any rate, it is vastly interesting stuff. The recording is excellent mechanically, letting the clear, cool tones of the instruments come through without distortion. *Wed. 12-29-48*

A couple of million miles from both bebop and Hindemith is Tchaikowsky's ballet, THE SLEEPING BEAUTY, which Columbia offers in a new album. The Royal Opera House Orchestra, conducted by Constant Lambert, plays the music in appropriately dainty, sentimental fashion. The recording is very uneven. *28*

CLAUDE THORNHILL, the man who plays a piano as if he were toying with it, has a new Columbia album of piano solos. Among the pieces he toots around with are such things as LADY OF THE EVENING, one of the best things Irving Berlin ever wrote; HOW AM I TO KNOW, THAT OLD FEELING and SOME DAY I'LL FIND YOU, this last the "nasty, persistent little tune" from Noel Coward's play, "Private Lives." The adjectives, by the way, are those Coward put in the mouth of one of the play's characters. If you like Thornhill's "snowflake" style, this is pleasant listening.

THE Top Pop: Desi Arnaz and his orchestra, a somewhat neglected group, make RUMBA MATUMBA a fine, rhythmic bit of business for Victor. On the other side is CUBAN CABBY, a pretty so-so thing although Arnaz's singing gives it a lift.

The Best of the Rest: The enormously vital (and tone deaf) Phil Harris races his way through PAPPY'S LITTLE JUG and MINNIE THE MERMAID on a Victor record. The very old DOODLE DOO DOO is given an appropriately old-fashioned treatment by Tiny Hill and his orchestra on a Columbia record. On the other side the boys don't do right by AULD LANG SYNE. YOU GREW UP TO BE

SOME BABY, a pleasantly bouncy thing, and OH! MY DARLING are done by the Three Suns of Victor.

Capitol presents the lovely FAR AWAY PLACES as sung by Margaret Whiting, assisted by the Crew Chiefs. On the other side Miss Whiting does MY OWN TRUE LOVE from the motion picture of that name. Beryl Davis, helped out by Russ Case and his orchestra, sings IF I HAD A PENNY for Victor. She does NO MORE on the second side, assisted this time by Toots Camarata and his orchestra. Arthur Godfrey (and I still can't get used to the idea of his singing) clowns his way through WHEN I LOST YOU and THE GOGGLE-EYE-GHEE on a Columbia record. Dennis Day, better known for his radio work, sings BLESS THIS HOUSE and AVE MARIA for Victor. He should stay in his own league; AVE MARIA is way out of it.

A slow ballad, SLOW TIME, and a slowdown blues, STEADY DADDY, give vocalist Kay Starr a chance to demonstrate her not inconsiderable versatility. They are on a Capitol record. Freddy Martin and his saxophone-studded orchestra play MARCELLA and ARIZONA, SUNDOWN for Victor. A cheerful polka, LINDA POLKA, and the hop-pity OWL WALTZ are played by the Six Fat Dutchmen on a Victor record.



Trumpeter Dizzy Gillespie, the creator of bebop.

Carol Brice Records First Non-Classical Spirituals

Carol Brice's latest recordings, "On My Journey Lord" by Edward Boatner, and "My Good Lord Done Been Here," by Hal Johnson were assured a tremendous sale. Miss Brice's performance of these two spirituals has been applauded from coast to coast, and thousands of her fans have asked if recordings of these songs were available. Now that they are sure to purchase them by the thousands. This is Miss Brice's first recording of non-classical works.

Her other three albums for Columbia Masterworks, which received great public acclaim and critical approval were Mahler: "Songs of A Wayfarer," Falla: "El Amor Brujo," and "Sacred Arias" of Johann Sebastian Bach. This latest album won the nod as being one of the ten best albums of the year.

The great contralto, whose first symphonic appearance was with the noted Dr. Efrom Kurtz and the Kansas City Symphony, has heard of her voice being classified, "like a cello," by the great Serge Koussevitzky, "like a clarinet" by others and as the greatest contralto by many critics and thousands of her fans. However on these records, in spite of the great beauty of Miss Brice's voice and the superb accompaniment of her brother, Jonathan Brice, it is the deep interpretation of the two songs that strikes the listener most. The record will be on sale at all music shops and will sell for one dollar.

CAROL BRICE AS SOLOIST
Contralto Will Make Stadium Debut at Concert June 23

Carol Brice, contralto, will sing the solo role in De Falla's "El Amor Brujo" at the Stadium Concert of June 23, it was announced yesterday. It will be Miss Brice's Stadium debut. Todd Duncan, who created the title role in "Porgy and Bess"; June McMechin, soprano, and Earle Wilde, pianist, will be soloists on Gershwin night, June 28. They will be assisted by the Eva Jessye Choir, and Alexander Smallens will conduct. July 10 will be Sigmund Romberg night, when Jaromila Novotna, soprano, and Donald Johnson, tenor, will be soloists.



Carol Brice Serious Student Of Lieder

Carol Brice, the great young contralto, is undoubtedly one of the finest German Lieder singers currently treading the concert stage. A critic of a large western daily rated her vocal and artistic powers as being greater than those of the late Louise Homer and Segrud Onegin. Miss Brice's recordings of Gustav Mahler's "Songs of A Wayfarer," and her matchless performance of Brahms' "Alto Rhapsody" and "Four Serious Songs" has established the young singer a following from coast to coast among serious students of German Music.

CAROL BRICE HEARD IN FIRST ST. LOUIS RECITAL

ST. LOUIS (NNPA)—Carol Brice, contralto, made her first appearance here in recital at Kiel Auditorium last week in a program of classic Italian songs, German lieder, spirituals, two French songs, an American song and an operatic aria. Jonathan Brice was accompanist.

CAROL BRICE, RECEIVES AWARD FOR OUTSTANDING WOMAN IN THE WORLD OF MUSIC.

Will Appear at the Berkshires Festival With the Boston Symphony Orchestra and Dr. Serge Koussevitzky, August 5 and 8

Carol Brice lives in the section of New York City where five hundred thousand other Negroes live. To see her on the street, an outsider would never know that it was the world famous contralto. She is not a flashy dresser. Her features are regular, and she is so modest. She goes to the public market for food purchases where the crowded Harlem community blends with the heavily populated Spanish speaking section, and takes her chance of being pushed, shoved, and possibly having an epithet hurled in her direction by other housewives seeking for bargains for their families. She does not haunt the expensive Fifth avenue shops looking for the most expensive gowns. You will find her in New York's 14th Street garment district looking for bargains, for when it comes to spending money Miss Brice's motto is "economy first."

Four years ago, soon after winning the Walter W. Naumberg award in April, Miss Brice's little son, Neil Scott Jr., came into the world. Since that time, she has learned to see the world through different eyes—those of a mother. Career and baby arrived at almost the same time. She took her newly born baby with her to audition for Dr. Fritz Reiner and, of course, everyone knows that Dr. Reiner knew how to choose between the great voice of a great artist and the sounds of her baby mind off the family tragedy. Her season was making in the adjoining room. son began in late September at Brooklyn, New York, and has now carried on as if he had been singing better since

he arrived, and every time I look into his big brown eyes it makes me want to sing better and better," she says. Of course, with so much good fortune—the Naumberg award, appearances with Dr. Efrom Kurtz, her own radio program, Columbia Masterworks Record contract, acclaim by Dr. Serge Koussevitzky, debut at Tanglewood, eight successive performances with the Boston Symphony Orchestra, concerts from coast to coast, something bad was bound to happen and it did.

In July, 1947, while Miss Brice was vacationing in North Carolina, she received word via telephone that her mother, Miss Ella Hawkins Brice, who had been admitted to a hospital for a short check-up prior to making a long desired trip to California, had died. Naturally, this was a blow from which the young singer had difficulty recovering. For years, Miss Brice and her mother had taken their vacations together, and she had always hoped that when the end came she would be standing by her mother's side. But fate deemed it otherwise, and the young singer has learned to take it in her stride, even though she still finds it hard not to think of "ma" when she comes home and "ma" isn't there. However, this season she has been busier than ever, and being so heavily occupied has served to keep her son began in late September at Brooklyn, New York, and has now carried on as if he had been singing better since

Oregon; Seattle, Washington; Los Angeles; San Francisco, with Pierre Monteux and the San Francisco Symphony Orchestra; in the deep South; Canada; and in Boston. "Work seems to lighten the spiritual burden of my personal tragedy," Miss Brice states, "But it seems that it is so difficult for me to get used to the inevitable tides of living—life and death, love and hate, triumph and failure. Yet, out of such constant searching for stability and reality comes, I imagine, the real joys of striving." "After all, I'm just a striver."

Agreement Excludes Radio Appearances

NEW, N. Y.—Carol Brice, the crown princess of song, signed a contract for a minimum of \$50,000 for the concert season, 1948-49, with W. Colston Leigh, Inc., the great young contralto's booking agents. The agreement was negotiated by Miss Brice's personal representatives—Neil Scott and Associates. The contract is unique within itself by virtue of the fact that it is based on Miss Brice doing a maximum of fifty concert engagements during the season 1948-49. The agreement does not include radio appearances. Miss Brice's recording contract, which was also negotiated by her personal representatives, is controlled entirely by herself. And all royalties derived from her recordings are exclusively hers.

The young singer is scheduled for more than sixty concert engagements during the current season but feels that that is an excessive number which tends to keep her away from her family more than she desires. In the future it is her intention, as near as is possible, to do not more than fifty formal concert appearances.

This season she has concentrated on concerts with not much effort expended on radio; "However, next season will see a successful blending of the two," Neil Scott, her personal representative said.

CAROL BRICE BARRED FROM SEATTLE HOTEL!

Oct 10-30-48 Boston Mass
Noted Singer, Victim of Exposure, Ill in Alaska
"THANK YOU VERY MUCH"

NEW YORK — Further details from Alaska picture the outrageous plight of Carol Brice, noted contralto, who still suffers from an attack of grippe believed to be due to all-night exposure when hotel accommodations which she had engaged in advance were canceled by the hotel upon her arrival.

Miss Brice contracted the illness, her attorney charges, as a result of being compelled to sit in the lobby of a Seattle, Wash. hotel which refused to give her the accommodations for which she had contracted.

Oct 10-30-48
 Her personal representatives, Neil Scott and her attorney, Harry Bragg, are studying the case with a view to legal action against the Seattle hotel in the event that Miss Brice is unable to fulfill her contracts because of her illness.

Miss Brice is now confined to her room at the Baranoff Hotel in Juneau, Alaska. Her concert schedule calls for six appearances in Alaska but she had to cancel her tour there until she recuperates.



Oct 10-30-48
 John D. Rockefeller, Jr., tells Carol Brice that he enjoyed the two numbers she sang last Tuesday in New York's Rainbow Room of Rockefeller Center at the opening meeting of the 1948 campaign of the United Negro College Fund. Mr. Rockefeller is chairman of the national council of the fund which raises more than a million dollars each year to aid its 32 member schools.

(Acme Photo)
 Memorial Institute, founded and run by her aunt, Dr. Charlotte Hawkins Brown. Palmer, it is believed, is the only finishing school for Negro girls in the United States. Her father served there as chaplain, her mother as a teacher of history.

Music was an intrinsic part of the school life, and little Carol's voice was so extraordinary that the Choir took her with them when they went on tour. In Boston they appeared at Symphony Hall; in New York at Town Hall, 1947-48 season she made a transforeshadowing her triumphant continental tour that brought her debut there twenty two years la-

At Talladega College in Alabama, where she was graduated with a degree in music, she learned public relations firm that bears ed of the Juilliard Graduate his name. She is the mother of a

School and its fellowships. Her mother and brother Jonathan, who is now her accompanist, were living in New York then, so she came North to join them in 1939. That fall she accomplished her ambition by winning a Juilliard fellowship, which was renewed for five successive years.

Miss Brice appeared first in New York as an adult at the Museum of Modern Art in a production of an early English opera, "The Chaplet". Of her performance, Virgil Thomson, noted music critic of the New York Herald Tribune wrote, "Her scale is of an equality from bottom to top, unequaled by that of any woman singer I have heard on the operatic stage this season."

In 1940 she was chosen to sing at the third inauguration of the late President Roosevelt and, later, at the White House for Mrs. Roosevelt. Eight years later she was to sing before the Democratic National Convention in Philadelphia.

Her major orchestral engagements include ten appearances with the Boston Symphony under the direction of Serge Koussevitzky at Boston, New York and Tanglewood; three engagements with the Pittsburgh Symphony under Fritz Reiner; the Kansas City Symphony under Efram Kurtz; the San Francisco Symphony; Pierre Monteux conducting and many other well known orchestras throughout the country. She made her Canadian debut in the summer of 1948 with the Toronto Promenade Symphony Orchestra.

In recital Carol Brice has sung at New York's Carnegie Hall and Town Hall and in Chicago, at Orchestra Hall. She has appeared as soloist with the Yale University Glee Club and has starred in her own radio show, "Carol Brice, Contralto," broadcast over a nation for radio network. During the 1947-48 season she made a transcontinental tour that brought her debut there twenty two years la-

four year old son, Neil Jr. The first one hundred patrons may obtain advance priced tickets for the best section of the Robinson Auditorium at the Urban League, 914 Gaines St.

CAROL BRICE
 Dr. Serge Koussevitzky has invited the young Negro contralto, Carol Brice, to perform the Stravinsky "Oedipus Rex" with the Boston Symphony Orchestra on March 12 and 13, Boston. This performance with the orchestra will be Miss Brice's fourth performance with the orchestra in two years, the first time at the Berkshire Festival in the summer of 1946, at Boston and New York in 1947.

Miss Brice's frequent performances with the Boston Symphony Orchestra is an indication of the esteem in which Dr. Koussevitzsky holds her talent. The eminent conductor first heard the young contralto while she was broadcasting with Dr. Fritz Reiner and the CBS Symphony Orchestra on a Sunday afternoon late in the summer of 1945.

Carol Brice With Boston Symphony
The Defender
 BOSTON—Carol Brice, contralto, sang the role of Jacosta in Stravinsky's "Oedipus Rex" last week with the Boston Symphony orchestra directed by Dr. Serge Koussevitzky before a cheering audience in the Boston Symphony Hall. She was the first Negro ever chosen to sing this difficult role. Last week's performance was her fourth engagement and seventh appearance with the Boston Symphony and Dr. Koussevitzky, recognized to be one of the world's great conductors.

PRESIDENT ROOSEVELT INAUGURATION SINGER PRESENTED TO THE LITTLE ROCK PUBLIC IN RECITAL HERE JANUARY 19TH

Oct 10-30-48
 In 1944 Carol Brice, brilliant young Negro contralto who will sing here on Jan. 19th at Robinson Auditorium was the first of her race ever to win music's coveted Naumberg Foundation Award. Entitling the winner to a debut in New York's Town Hall, it is given each year to three musicians. Chosen by a distinguished jury, they must have all the qualifications to face an audience of leading critics and music lovers.

But actually Miss Brice had appeared in Town Hall before—at the age of three when she came to New York with the Sedalia Singers of North Carolina.

The daughter of a Congregational minister and a schoolteacher, Carol Brice was born in Indianapolis and grew up in Sedalia, N. C. Both of her parents were associated with the Palmer

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Canada; and in Boston. "Work seems to lighten the spiritual burden of my personal tragedy," Miss Brice states. "But it seems that it is so difficult for me to get used to the inevitable tides of living—life and death, love and hate, triumph and failure. Yet, out of such constant searching for stability and reality comes, I imagine, the real joys of striving." "After all, I'm just a striver."

Carol Brice Heads Arts Of Theatre Stars At Hampton

The Union, Cincinnati, Ohio
Thurs. 7-10-48
HAMPTON, Va. Contralto Carol Brice is the leading attraction in a varied slate of professional and amateur talent in the fourth annual "Arts of the Theatre" festival at Hampton Institute, July 26-30.

The Arts of the Theatre, a summer feature begun three years ago at Hampton, is an expansion of the college theatre festival idea, exploring the related effectiveness of the various theatre arts—drama, cinema, music, and dance.

The tentative program for this year follows:

Monday, July 26—Drama: a group of one-act plays, acted by Summer Session students and staff and directed by Miss Phyllis Skogan of Stephens College, Mo., who for the second consecutive year is Arts of the Theatre director. Marvin Hannibal, of the University of Minnesota staff, will function as dramatic technical director.

Tuesday, July 27—Dance: Sophia Delza, interpreter of the modern dance.

Wednesday, July 28—Cinema: "Stanley and Livingstone."

Thursday, July 29—Music: Carol Brice in contralto concert.

Friday, July 30—Drama: "The Voice of the Turtle," presented by the American Repertory Players, of New York City.

MISS BRICE, who is expected to be one of the outstanding attractions of the four-year history of the Arts of the Theatre, is known for her recitals in Carnegie Hall, Town Hall and Orchestra Hall; her appearances as soloist with several of the nation's leading orchestras; her singing on her own radio network program and her recordings. Miss Skogan, director of the

Arts of the Theatre, studied under Maude Adams in her undergraduate days at Stephens before receiving both her B. A. and her M. A. degrees at the University of Minnesota. She is an experienced performer herself.

Carol Brice Scores At Demo Convention

Columbia, S.C.
NEW YORK, N. Y.—Carol Brice, whose golden voice and artistic eminence keeps gaining for her triumph and richly deserved hosannas from all directions, triumphed again at the Democratic National Convention in Philadelphia, Pa. Miss Brice, upon completion of her appearance in Philadelphia, immediately boarded a train with her Toronto, Canada, where she was scheduled to make her Canadian Network debut on July 14 and 15.

More than eight thousand Democrats—Southerners, Easterners, Westerners and Northerners—showed up for the session which Miss Brice appeared before, in contrast to the handful who had been present at other sessions. Miss Brice had been scheduled to sing only the Star Spangled Banner, but the applause was so tumultuous that director, Near Reach at the insistence of former Democratic National Chairman, James Farley, and new vice-presidential nominee, Alben W. Barkley, insisted that Miss Brice sing two more numbers. After singing the two selections the crowd applauded and blew whistles—other wise showed that they still wanted Miss Brice to sing more. However, the young singer had to catch her train to Canada and more fame.

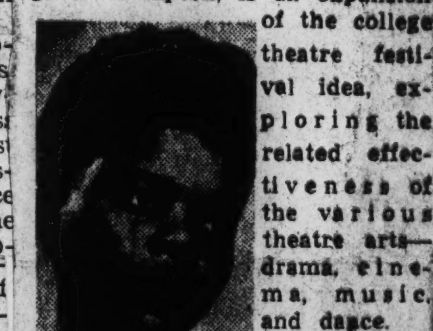
All in all the Brice week adds up but one of tremendous activity because on Monday of this week she posed for All American News reel on the lawn of her new home where she instructed a group of young women in the technique of knitting and crocheting. The picture will be released soon to the entire nation.

Carol Brice To Be Keynote In Annual Session

Full Program Set

Many Varied Features

The Union, Cincinnati, Ohio
Thurs. 7-10-48
HAMPTON, Va.—Contralto Carol Brice will be the leading attraction in a varied slate of professional and amateur talent in the fourth annual "Arts of the Theatre" Festival at Hampton Institute, July 26-30. The Arts of the Theatre, a summer feature begun three years ago at Hampton, is an expansion



MISS BRICE for this year follows:

Monday, July 26—Drama: a group of one-act plays, acted by summer session students and staff and directed by Miss Phyllis Skogan of Stephens College, Mo., who for the second consecutive year is Arts of the Theatre director. Marvin Hannibal, of the University of Minnesota staff, will function as dramatic technical director.

Tuesday, July 27—Dance: Sophia Delza, interpreter of the modern dance.

Wednesday, July 28—Cinema: "Stanley and Livingstone."

Thursday, July 29—Music: Carol Brice in contralto concert.

Friday, July 30—Drama: "The Voice of the Turtle," presented by

"Now I've seen everything. I've always taken pride in the power I've been able to inject into my horn blowing but, this is the first time I ever heard of anyone trying to penalize you for giving your best to satisfy the customer."

of the college theatre festival idea, exploring the related effectiveness of the various theatre arts—drama, cinema, music, and dance. The tentative program for this year follows: Monday, July 26—Drama: a group of one-act plays, acted by summer session students and staff and directed by Miss Phyllis Skogan of Stephens College, Mo., who for the second consecutive year is Arts of the Theatre director. Marvin Hannibal, of the University of Minnesota staff, will function as dramatic technical director. Tuesday, July 27—Dance: Sophia Delza, interpreter of the modern dance. Wednesday, July 28—Cinema: "Stanley and Livingstone." Thursday, July 29—Music: Carol Brice in contralto concert. Friday, July 30—Drama: "The Voice of the Turtle," presented by "Now I've seen everything. I've always taken pride in the power I've been able to inject into my horn blowing but, this is the first time I ever heard of anyone trying to penalize you for giving your best to satisfy the customer."

CONDUCTOR AND SOLOISTS OF SECOND WEEK AT LEWISOHN STADIUM.



Left, Isaac Stern, violinist, with his accompanist, Alexander Zakin. Mr. Stern plays Brahms Concerto tomorrow night. Upper right, Fritz Reiner, the conductor, with William Kapell, who will play Rachmaninoff's Second Piano Concerto on Thursday. Lower center, Carol Brice, contralto soloist in De Falla work Wednesday night. Lower right, Frances Magnes, violin soloist in Pato score on Wednesday.

Carol Brice Records First Non-Classical Spirituals

Carol Brice's latest recordings, "On My Journey Lord" by Edward Boatner, and "My Good Lord Done Been Here" by Hal Johnson, are now available for sale. Miss Brice's performance of these two spirituals has been applauded

from coast to coast, and thousands of listeners have asked for recordings of these songs were available. Now that they are sure to purchase them by the thousands. This is Miss Brice's first recording of non-classical songs. Her other three albums for Co-

lumbia Masterworks, which received great public acclaim and critical approval were Mahler: "Songs of A Wayfarer; Falla: "El Amor Brujo; and "Sacred Arias" of Johann Sebastian Bach. This latter album won the nod as being one of the ten best albums of the year. The great contralto, whose first symphonic appearance was with the noted Dr. Efrom Kurtz and the Kansas City Eymphony, has heard of her voice being classified, "like a cello," by the great Serge Kous-

sevitzy, "like a clarinet" by others many critics and thousands of her fans. However on these records, in spite of the great beauty of Miss Brice's voice and the superb accompaniment of her brother, Jonathan Brice, it is the deep interpretation of the two songs that strikes the listener most. The record will be on sale at all music shops and will sell for one dollar.

28 1948

Anne Brown

Blackface Makeup

Beats The McCoy

COPENHAGEN. — (P) — The

American Negro singer, Anne Brown, recently visited a Copenhagen theater staging the French author Jean Paul Sartre's "La Putain Respectueuse." After the performance she shook hands with the Danish actor, Peter Malberg, who plays the part of a Negro, and questioned him eagerly about his Negro makeup.

"You have the color that I in vain have tried to get when performing on the stage," she told the astonished Dane.

1,500 Hear

Anne Brown

WASHINGTON. — (ANP)

Near 1500 persons crowded Metropolitan A. M. E. church Friday night to hear Anne Brown who was presented in a recital by the Business and Professional Woman's League of the District of Columbia.

Miss Brown has recently returned to the United States after her first European tour which included performances of "Porgy and Bess" at the Royal opera in Copenhagen, an appearance with the Paris Concerts ju Conservatoire, a concert sponsored by UNESCO in Paris where Miss Brown represented the United States, and recitals in the music centers of Portugal, France, Norway, Sweden, Belgium and Italy's Le Scala.

In America, soprano Anne Brown has climbed to fame in the music world four peaks at a time. Broadway bowed to her artistry as she starred in Gershwin's masterpiece, "Porgy and Bess". Hollywood caught her long enough to feature her in Warner Brother's film, "Rhapsody in Blue." Radio captured her beautiful soprano music for nation-wide audiences when she appeared as soloist with the NBC Symphony orchestra, under the baton of Leopold Stokowski, and many other network broadcasts with orchestras conducted by Andre Kostelanetz, Alfred Wallenstein, Frank Black and others.

American Negro Singer

Will Wed Norse Skier

Special to The New York Times and The Courier-Journal.

Oslo, Norway, April 26. — Anne Brown, American Negro singer, will be married May 11 to Thorleif Schjelderup, 29-year-old son

of a Norwegian Supreme Court judge, it was announced today.

Miss Brown, who has given several concerts in this country, has won wide popularity among Norwegians. Her fiance, a law student, is a well-known skier. He won third place in ski jumping at the St. Moritz Olympic Games last winter.



MRS. THRLEIF SCHJELDERUP

Paula, her only daughter by a previous marriage, enrolling her in a Switzerland school. Paula, Brown, noted for her fashions, who was brought up with a Chinese roommate, loves people of all races and is very happy to live with her mommy and new daddy in Norway. The people of that country have "taken" to the singer, showering her with gifts, flowers and curtsies every time she walks the streets. The three are expected in the States early next year, after an extensive honeymoon where the bride will brush up on her skiing, via instructions from her famous husband.

son of a prominent judge met and decided to marry May 11. A star of renowned ability, Miss Brown was the original Bess in Gershwin's "Porgy and Bess" but left the stage after many successful years with the company to do concert work.

She went abroad last year with

A LIBRARY HAS BEEN named in honor of W. C. Handy, composer of the "St. Louis Blues."

The library is in Florence, Ala., Handy's old home town, although the composer and trumpet man is usually identified with Memphis, where there is a park named for him. *The Times - Age - Herald*

Dedication of the library occurred at the same time as a Handy broadcast from New York on "We, the People" program, when Handy and Sugar Chile Robinson appeared together for the United Negro College fund. *Jan. 6-6-48*

LIBRARY NAMED FOR W. C. HANDY IN ALABAMA

New York City—As an additional honor to one who has received many others, a library has been named in honor of W. C. Handy, composer of the "St. Louis Blues", and several other pieces. *Des Moines Journal*

The library is in Florence, Ala., Handy's old home town, although the composer and trumpet man is usually identified with Mr. Crump's Memphis, where there is a park named in Handy's honor. *Jan. 5-5-48*

Accident Changed His Career



Mitchell B. Southall, composer.

(The Register's Iowa News Service.)

IOWA CITY, IA.—A hamburger grinder cut short his concert pianist dreams—and his finger, too. But nothing interfered with the composing abilities of Mitchell B. Southall, young Negro graduate student in the school of music at the State University of Iowa.

Composer Presented.

A spiritual, "De Lord Almighty's On His Throne," composed by Southall, was introduced to audiences in a concert recently by the university chorus.

It was greeted enthusiastically by listeners and the young composer was presented. Southall, a lean 6-footer, calls the spiritual "a religious piece with a secular touch." Replete with the syncopations and innuendos of modern jazz,

the work is nevertheless basically an expression of the jubilant Negro spiritual.

The composer says his inspiration for the song came from the singing, drum-beats, tambourine crashes and hand-clapping that he heard in open air religious meetings in his home state, Oklahoma. *Register* Sun 5/23/48

He is the son of a Methodist pastor who until last November was at Tulsa, Okla. His sister sings with the Wings Over Jordan group, a Negro choral unit.

Two Published.

Two of Southall's compositions have been published. Several other piano pieces are in the library of G. Shirmer, music publishers.

Although he is working on his Ph.D. at S.U.I., Southall finds time to work on his own piano concert—a symphonic poem, as he

calls it.

Southall's early musical training was informal—limited to a few months of piano lessons at 25 cents a lesson. He tried several teachers and was unsatisfied.

His tastes ran to ragtime and jazz—which he played daily on the piano in his father's church. But the congregation was unhappy. They called on him to play Sunday school music.

Because he couldn't read music and figured it would take time to learn, young Mitchell began composing his own pieces. He decked them with long titles and gave them foreign composers' names. People liked them but it was a long time before he owned up to the fact that he had written them.

Worked in Grocery.

Just three weeks before he was to enter high school and begin piano lessons in earnest, Southall lost the tip of his finger in a hamburger grinder while working in a grocery store.

He played his first piece to be published several weeks later at a school program, with a splint on his finger.

The old injury still hampers his playing.

Southall spent a few years playing jazz by ear and carefully avoiding classical music. He wanted to be a bandleader.

However, he began his formal musical training in his teens, and received his B.A. degree in music from Langston university, Tulsa, Okla., in 1946.

Southall spent 23 months in the army.

One of his G.I. buddies, a composer of popular music, received an audition with Shirmer's. Because he couldn't play the piano, he took Southall along. And Southall took four of his own manuscripts.

The music of the swing composer wasn't accepted. Two of Southall's compositions were.

Blues in California

An aunt of William Grant Still's once asked him, "Billy, what do you do?" "I compose music," Still replied. "Yes, I know," she said. "But what do you do? Haven't you any work?"

At 53, big-eyed Billy Still still has no "work." But he is the U.S.'s leading Negro composer. His melodic, sometimes fiercely rhythmic symphonies and tone poems have been performed by Stokowski, Rodzinski and Monteux. He was the first Negro to conduct a major U.S. orchestra (the Los Angeles Philharmonic). But somehow, the big breaks that have brought fame & fortune to less deserving composers have never seemed to come Still's way.

His latest blow came with a new suite for string quartet, based on Panamanian folk music. It was given a first performance last fortnight in Los Angeles, but the Los Angeles critics were not there; they had to cover the Ojai (Calif.) music festival where Stravinsky was the guest of honor. What's more, the area around the Still concert was roped off to traffic because of some relay races at the nearby Coliseum. Conditions were not ideal for a premiere, but listeners who struggled in found it worth the effort.

Mississippi-born Composer Still's music

ceased to interest him because he felt that he had to do "my work in my own good time, and in my own good way."

The Still way is scratching out only a few bars a day in his modest Los Angeles home. His great enthusiasm is opera: he has written four, but none has ever been published. One of them, *Troubled Island*, with a libretto adapted from a play by Poet Langston Hughes, was rejected by the Metropolitan, says Still, because it called for an all-Negro cast. "They never heard of make-up."

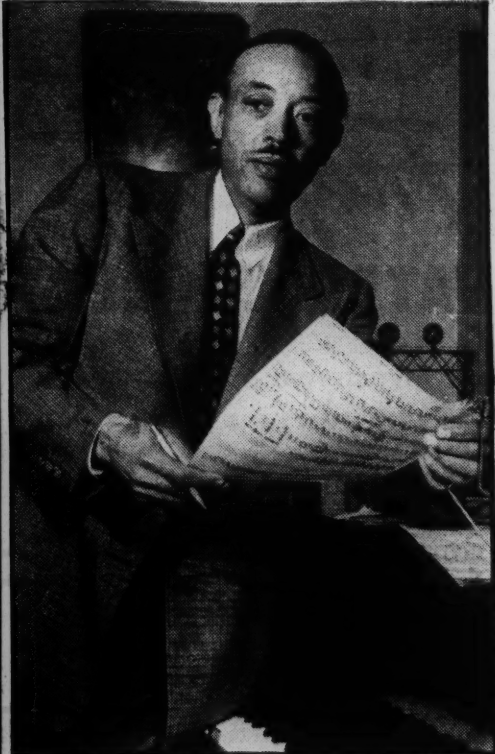
He has hopes that New York's energetic City Opera (TIME, Nov. 3) will perform one of his operas: "Now that I have one foot in the grave [he is in good health at 53], I guess I've got a better chance."

HAITI: Back in June, 1945, a campaign was launched to raise funds for Leopold Stokowski to conduct the New York City Opera Company in a production of Wil-



William Grant Still.

liam Grant Still's opera "The Troubled Island." A year ago the company was still interested, but the composer withdrew the work and now the company has abandoned all plans to produce it. But the opera is not going unheard. A release from the Middle America Information Bureau of the United Fruit Company says it was given recently in French by high school students of Port-au-Prince in Haiti, where the opera is laid. The libretto is by Langston Hughes. Its hero is Jean Jacques Dessalines, who helped establish Haitian independence.



Murray Garrett—Graphic House

COMPOSER STILL

Make-up trouble. 6-7-48

has a homespun quality, but it is as varied as his own background of Scottish, Irish, American Indian and Negro ancestors. He tries to avoid repeating himself ("after all, an architect wouldn't want to design the same kind of house all the time"). Making movie music (at \$250 a day)

Music...

Daily Worker New York, N.Y.
CARNEGIE HALL on Tuesday evening, January 13, will be the scene of the first New York recital in two years of the distinguished American Negro soprano Ellabelle Davis, who returns to the local concert stage after a succession of notable achievements throughout the United States and Latin America. Her Carnegie Hall recital will immediately precede Miss Davis' departure for Europe, where she will fill a three-month concert and opera tour of France, Italy, Belgium, Holland, Norway, Sweden, Denmark, Austria, Hungary and England.

Daily Worker New York, N.Y.
 SEVERAL rarely heard works by well-known composers are scheduled for performance by Miss Davis Tuesday night. In addition to a group of less familiar Lieds of Richard Strauss; an aria from Verdi's Don Carlo; and a group of songs by Chausson, Poulenc and Gaubert, Miss Davis will feature the first performance in this country of a major excerpt from Henry Purcell's Harmonia Sacra. 1-8-48

Daily Worker New York, N.Y.
 THE OPENING number on Tuesday night's program is likewise the work of a 17th century composer, realized for contemporary performance by Alfredo Cairati. An excerpt from the cantata Idolo Mio it is the work of Alessandro Scarlatti and is considered an outstanding example of the now extinct chamber-cantata form. Thurs. 1-8-48



ELLABELLE DAVIS
Daily Worker New York, N.Y.
 distinguished soprano

Daily Worker New York, N.Y.
TOURS: Ellabelle Davis, Negro soprano, is leaving for Belgium at the end of the week for her first European tour, which will take her

Daily Worker New York, N.Y.
 tries her first engagement will be in Brussels on March 5 when she will sing the solo part in the European premiere of Lukas Foss' cantata "The Song of Songs," which will be broadcast by the Orchestra of the Belgian National Radio Network under Franz André. 1-8-48

Presented In Radio Broadcast On March 5

Daily Worker New York, N.Y.
 NEW YORK -(SNS)- Departing from the United States on Saturday of this week (February 28th.) Ellabelle Davis, the distinguished American Negro soprano, will fill her first concert of Europe's capitals a tour of 3½ months' duration, in the course of which she will make more than 30 appearances in recital and as soloist with symphony orchestras in 11 different countries.

Miss Davis, whose appearance throughout the United States and Latin America during the past four years have earned her recognition as one of the foremost artist of her race, was the first American Negro to be starred by a major opera company of the world, when she sang the title role of "Aida" with the Opera Nacional of Mexico City on July 23, 1946. Six recitals at the Palacio de Bellas Artes in Mexico City, four at the Teatro Colon in Buenos Aires and three cross-country U. S. concert tours (including four N. Y. recitals at Town and Carnegie Halls) have been supplemented by appearances with eight major U. S. symphony orchestras, including the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Boston Symphony, the Minneapolis Symphony and others.

Ellabelle Davis Begins Tour

Daily Worker New York, N.Y.
BRUSSELS, March 5. Ellabelle Davis, American Negro soprano, beginning her first European tour last night with a radio performance of "Song of Songs," by the American composer, Lukas Foss, was well received. She was immediately signed for additional concerts in the Netherlands and Denmark. Miss Davis sings next with the Pas de Loup Symphony Orchestra in Paris tomorrow.

ELLABELLE DAVIS TRIUMPHS IN EUROPE

Daily Worker New York, N.Y.
 NEW YORK — So successful have been the first eight European concert appearances of Ellabelle Davis, American Negro soprano, that already six additional engagements have had to be contracted for, extending the schedule of more than thirty broadcast, recital and orchestral appearances in 11 countries which will keep her abroad until mid-June. 4-3-48

Following Miss Davis' debut appearance in Italy, in a recital in Milan March 17th under the auspices of the "Amici della Musica," at which the applause and "brava's" were so insistent that the soprano was obliged to sing no less than nineteen encores, Mario Labroca artistic General Director of the world-famed La Scala Opera House, immediately extended an invitation to Miss Davis to sing the title role of "Aida" during the regular operatic season at La Scala. As it was impossible for Miss Davis to fit in such an engagement this year, due to previous commitments for concerts in Scandinavia, definite arrangements were made for the American soprano's return to Milan for operatic performances during the 1949 spring season. It was, however, possible for Miss Davis to comply with requests for a repeat recital in Milan on March 29th, under the auspices of the Italo-American Association, headed by the U. S. Consul-General in Milan. Plans have also been concluded for Miss Davis' return to Italy in May for a broadcast over Radio Roma and a concert in the Eternal City under the sponsorship of the American Embassy.

Likewise in Paris, where Miss Davis made her French debut as soloist on March 7th with the Orchestra of the Concerts Padeloup, conducted by Albert Wolff, her success with press and public was so instantaneous that Marcel de Valmalette, leading Parisian concert manager, immediately contracted with Miss Davis for a return to Paris in a solo recital at the famed Salle Gaveau on May 19. Further, as a result of the tremendous impression made by Miss Davis when she performed the European premiere of Lukas Foss's "Song of Songs" in a broadcast concert in Brussels, with the Orchestra of the Belgische Nationale Radio-Omroep conducted by Leonce Gras, the leading radio station of the Netherlands has engaged the Negro sing-

er for a half-hour song recital to be broadcast from The Hague on April 30th, following a recital which she will give in that city on the preceding night. 3-4-48

On Friday of this week (April 2) Miss Davis gives a song recital at the historic Mozartsaal in Vienna and she is now en route to Hungary, where she has appearances during the coming week in Budapest and Szeged. She then goes to Scandinavia for eight concerts in the leading cities of Denmark, Norway and Sweden between April 12th and 22nd.

Ellabelle Davis Returns to Hub

Daily Worker New York, N.Y.
 BOSTON, Mass. — Ellabelle Davis, now one of America's foremost sopranos, returns to Boston on December 1 for a concert in Jordan Hall. Sat. 11-27-48
 Since her last appearance here, this gifted singer has added new laurels in many European countries, especially in Belgium, where the Bishop of Rhys granted Miss Davis the use of his famous Cathedral and 10,000 people heard her. Miss Davis sang in London, Paris, Austria and England with great success, as well as in Mexico City.



ing the next 3½ months. She flies directly to Brussel, Belgium, where, on March 5th, she broadcasts over the Belgian National Radio Network. Ellabelle Davis, celebrated American Negro soprano, sets out on her first European concert tour, which will include more than 30 recitals and orchestral appearances in 11 different countries during the next 3½ months. She flies directly to Brussel, Belgium, where, on March 5th, she broadcasts over the Belgian National Radio Network. Ellabelle Davis, celebrated American Negro soprano, sets out on her first European concert tour, which will include more than 30 recitals and orchestral appearances in 11 different countries during the next 3½ months.

Daily Worker New York, N.Y.
 OFF FOR EUROPEAN CONCERT TOUR — Boasting a Seaboard Airlines stop at La Guardia Field in New York, Ellabelle Davis, celebrated American Negro soprano, sets out on her first European concert tour, which will include more than 30 recitals and orchestral appearances in 11 different countries during the next 3½ months.



WILLIAM L. DAWSON

Dawson Directs N.Y. State School Music Association

Atlanta World
Atlanta Ga.
Won Wide Acclaim

With Tuskegee Choir
Fri. 12-3-48
In '32 Appearance

TUSKEGEE INSTITUTE, Ala.—An event of unusual interest to music lovers everywhere is scheduled by the New York State School Music Association when William L. Dawson, famed director of the Tuskegee Institute Choir, will direct a choir of music directors at the annual convention of that organization in Rochester, New York, on Saturday evening, December 4th at the Eastman School of Music.

The choir, composed of a selected group of men and women who are music directors in the schools of New York State, will begin rehearsals after Mr. Dawson appears on the scene in advance of the scheduled concert.

SIGNIFICANT HONOR

The honor that has come to Tuskegee Choir, of 100 voices, is one of the celebrated musical organizations in America. It was signally honored when it was engaged to sing at the opening of Radio City, New York, in 1932. The instantaneous success

which the choir attained on this occasion resulted in the group being retained for five weeks at Radio City Music Hall.

Mr. Dawson is not only outstanding conductor, but he is also a distinguished composer. His Negro Symphony was played by the Philadelphia Symphony Orchestra, Leopold Stokowski conducting, and it was hailed as a significant contribution from an American composer.

While in Rochester Mr. Dawson will speak at the annual banquet of the New York State School Music Association to be held at the Sheraton Hotel.

Tuskegee Choir Heard In Sensational Concert

TUSKEGEE, Ala.—An event of unusual interest to music lovers everywhere took place under sponsorship of the New York State School Music Association when William L. Dawson, director of the Tuskegee Institute Choir, directed a choir of music directors at the annual convention of that organization in Rochester, N. Y., on Saturday evening, Dec. 4, at the Eastman School of Music.

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The honor that came to Tuskegee's choir director is regarded as significant and is an indication of the esteem in which Mr. Dawson is held by those high in musical circles.



WILLIAM L. DAWSON

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To Direct

The N.Y. Singers



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Time Chicago, Ill. Nov. 1-12-48
 CONDUCTOR DE PAUR (& CHORUS)

Harmony homogenized.

Beware of Pretty Chords

Time Back in 1942, several Negro G.I.s at Fort Dix were bored with the kind of entertainment the Army put on for them and decided to make some of their own. The idea was catchy. Before long, they swelled from a quartet to an octet, then to a chorus of 16. By the time Lieut. Leonard de Paur joined the regiment in Arizona, the 372nd Infantry's Glee Club had 55 members, were singing war songs and Negro spirituals with a fair amount of polish, and the Army finally put them on special duty, to do nothing but sing.

Before war's end, the chorus, traveling in their own C-54, gave nearly 1,500 concerts for U.S. troops throughout the Pacific. After V-J day, they decided to stay together as civilians. Last week they gave their first Carnegie Hall concert in Manhattan. *Chicago, Ill.*

Cut down to 35 members, dressed in smart gabardine battle-jacket uniforms (they call them "costumes" now), de Paur's Infantry Chorus whisked expertly through a diverse program from 16th Century Palestrina to U.S. contemporary Composer Paul Creston, who has arranged works especially for them. Critics gave them good marks for diction, blending of voices and clarity of line, and for a welcome versatility of material which the Don Cossack choruses lack. Wrote the New York *Herald Tribune's* Virgil Thomson: "[This choir] could, without half trying, raise the whole level of our current taste in semi-popular music. It is that good." Columbia Concerts, Inc., which thought so too, has signed the boys to a 140-concert tour of the U.S. and Canada.

Their leader, Leonard de Paur, 24, is a

stocky, scholarly looking Negro who, at 18, toured Loew's circuit clutching a battered straw hat and singing *Ol' Man River*. A friend introduced him to Hall Johnson, who had just scored his *Green Pastures* success. De Paur got most of his choral training as a singer and assistant conductor of the Hall Johnson Choir before the war.

Time Nov. Training his infantry chorus (whose average age is 28), de Paur strives first to get them in the mood of what the song is about. Says he: "When we sing a Cossack song, we're as near to being Cossacks as we can get; when we sing the Jewish chant *Eli Eli*, we're as close to being Jews with their whole history of oppression and religious faith as is possible for us." Sometimes the harmony gets too close, and de Paur admits it. "I may go overboard a bit. Lord knows I deplore that homogenized effect as much as anybody—but I just can't resist a pretty chord." *7-12-48*

Noted Conductor to Offer New Russian Symphony

DEAN DIXON, conductor of the American Youth Orchestra, plans to inaugurate a new symphony concert time: On Friday night, February 6, at 11:30 p.m. at Town Hall.

the noted conductor will perform for the first time in America the recent work of the well-known Russian composer Nicolai Miaskovsky, the Symphony No. 24.

The novel hour was selected by Mr. Dixon because of the many requests by people, especially in the theatre and the medical profession, who are unable to attend concerts during the regular concert hours.

The program will consist of:

- 1—Miaskovsky: Symphony No. 24
- 2—Bach-Goedicke: Passacaglia
- 3—Mozart Concerto For Two Pianos; Vivian Rivkin & Eugene Haynes, soloists
- 4—Tchaikovsky: Romeo and Juliet Overture.

Mr. Dixon and his American Youth Orchestra are noted for inculcating a love for worthwhile symphonic music in the youth of America. The Symphony at Midnights marks another milestone for this great democratic youth orchestra in bringing more music to increasing numbers of people.



DEAN DIXON
Conductor, American Youth
Orchestra

Music:

Dean Dixon's Memorable Symphonic Concert

DEAN DIXON'S Symphony at Midnight at Town Hall, Feb. 6, made so much musical history that is hard to review the concert as a purely musical event. According to the unwritten laws of our concert managements, Negro musicians are not supposed to be capable of playing in symphony orchestras, let alone conducting one. At this concert, however, a Negro conductor led a symphony orchestra of Negro and white musicians. While some outstanding Negro performers are given a hearing, a joint recital by Negro and white performers is another forbidden apple. At this concert, however, a Negro pianist, Eugene Haynes, and a white pianist, Vivian Rivkin, joined together in a performance of the Mozart Concerto in E Flat, for two pianos and orchestra. Lastly a remarkable contemporary symphony was given its first performance in America.

It was an evening of good music. The two pianists in the Mozart concerto merged their styles with fine clarity and polish, bringing out all the sparkle of the two fast movements and the deep feeling of the wonderful slow movement. The original cadenzas of Mr. Haynes were inventive and suited to the music.

SUCH WELCOME events took a reviewer's mind away from the matters which are supposed to be his main concern, such as whether the Mozart performance included all the notes or whether the orchestra played consistently in tune. It can be said that the performances were on a very high level. What was more important however was that here could be seen a glimpse of the future of American music.

THIS CONCERT, unfortunately, did not represent a "trend." It was not backed by any of the major concert managements. Dean Dixon, a greatly gifted conductor, has had to create his own orchestra to conduct. He has used this orchestra, and his own profound knowledge of music, to present the finest program of musical education ever heard in the city schools. This concert as well came about through his mainly single-handed efforts. Yet what was seen and heard that night at Town Hall was the "future"; another blow in a battle that must and will be won, to make

THE NEW WORK offered was the Symphony No. 24 by the Soviet composer Nicolai Miaskovsky. The ingratiating melodies of its three movements are somewhat Asiatic and modal. The finely worked orchestral color ranges between a quiet, lovely impressionism and blazing sonorities. Its construction showed the composer's mastery of a freely moving, songful polyphony, giving the music a succinctness and impelling movement. It is music at once of the past and present, like an old heroic folk tale retold for modern audiences. A few more public performances should make this work immensely popular.—S.F.

Dean Dixon's American Youth Ensemble To Begin Series Next Month

By OLIN DOWNES

ON the sixth of February next Dean Dixon's American Youth Orchestra will give the first of a series of "Symphony at Midnight" concerts in Town Hall. These concerts will begin as a matter of fact at 11:30 P. M. They aim to provide music for the considerable number of those whose hours of employment are such that they have no opportunity to listen to symphonic music at the hours when such music is customarily available. There are more such potential patrons than the concert-goer of average hours and proclivities might conceive.

But for that matter the history of the American Youth Orchestra, of which the members are of both sexes and of both white and colored races, is not particularly conventional.

Mr. Dixon was known to symphonic audiences of this city and radio audiences of the nation before his own orchestra had become an established part of the musical life of this city. A young man in his thirties, he is, to the best of our knowledge, the first Negro conductor to appear on various occasions at the head of leading symphonic bodies of the nation. In June of 1941 he made his first appearance with the Philharmonic-Symphony in the summer series at the Lewisohn Stadium. In January of the following year he conducted, on the invitation of Samuel Chotzinoff, musical manager of NBC, its symphony orchestra, in the series which has included as leaders the most distinguished conductors of the world. Mr. Dixon repeated his appearances with both these organizations. This was recognition of achievement—up-hill work in the course of which he had organized two successive orchestras and developed along the path of hard experience in his knowledge of instruments, conducting technique, repertoire.

Led Students' Orchestra

Mr. Dixon, of West Indian parentage, born in Harlem in 1914, studied the violin while in the public schools; graduated from the De Witt Clinton High School, where he had organized a students' or-

chestra; became a student at the Juilliard Graduate School, securing there a three-year conducting fellowship under the late Albert Stoessel; won an A. M. degree in 1939 at the Columbia University Teachers College; studied musical pedagogy as well as theory; gave early violin recitals, and conducted anywhere they would let him, and proceeded rapidly in his profession. His first orchestra, it has been said, began with a violin, a piano and a lead pencil for a baton. This orchestra, the Dean Dixon Symphony Orchestra, developed to seventy players, men and women, drawn from his neighborhood.

The concert he gave with this orchestra in 1941 in the Heckscher Theatre resulted in his engagement as guest conductor of the NBC Symphony. It was in May of 1944 that Mr. Dixon organized the American Youth Orchestra. This began with thirteen selected members, string players, coming from a group of college-student musicians.

"The first rehearsals were held under rather fantastic circumstances. . . quarters cramped . . . the complete uncooperativeness of neighbors who insisted upon punctuating our music with the crash of falling bottles and cans in the adjoining areaway . . . bellowing voices of family squabblers occupying apartments whose windows were adjacent." We use Mr. Dixon's words. "It was too much competition for us, thus we had to move from Chatham Square School and seek other rehearsal quarters."

Change of Quarters

The Greenwich House Music School came to their rescue, but the orchestra was rapidly growing; the next rehearsal quarters were in the foyer of a birth-control clinic on lower Fifth Avenue. The string choir was now so proficient that the time had come to add woods and brass. "A wind player without a stand would enlist the aid of a string player who did have a stand. He would use the back of the string player as a music rest in place of the nonexistent music stand."

This orchestra made its debut in Carnegie Hall Dec. 16, 1944.

We heard the performance, which quite in solo passages. The music reason to suspect that few of the what was in the score of a symphony. We wrote were particularly aware of what to changing the seating of the orchestra at successive rehearsals. The ideal of conductor and orchestra is neither profit nor glory. It is service. Programs are given for young people from 4 upward, than for young people administered in special programs about programs administered in special ways to allure, entertain and in the members of the orchestra. Some of the methods are as they fall out of line with accepted pro-

cedure. The youngest children sit among the instruments side by side with the players. They are fascinated by sight as by sound.

Among the objectives of this American Youth Orchestra are included the following: To inculcate a love of worth-while orchestral music in the youth of America; to stimulate musical education and participation; to furnish gratuitous training; to provide free concerts or concerts at nominal costs "to the general public, and particularly to the underprivileged; to assist and encourage American composers, soloists and musicians; to establish and perpetuate a democratic youth orchestra open to all youth regardless of race, creed, color, religion, nationality or sex."

DEAN DIXON WINS '48 DITSON AWARD

The Times
Organizer of American Youth Group Is Cited for Service to U. S. Music Scene
New York, N. Y.

Dean Dixon, 33-year-old Negro conductor has been selected by Columbia University as the recipient of its 1948 Alice M. Ditson \$1,000 award for an American conductor who has rendered distinguished services to American music.

The presentation will be made to him next Sunday afternoon when he conducts the Columbia Broadcasting System Symphony at the McMillin Theatre in the final concert of the university's fourth annual Festival of Contemporary American Music. The previous recipients of the award have been Howard Hanson, Leon Bazzini and Alfred Wallenstein.

Mr. Dixon, a Juilliard graduate, is the organizer and conductor of the American Youth Orchestra. He has also been active as a teacher, lecturer and writer. Widespread attention was first drawn to him in 1941 when Mrs. Franklin D. Roosevelt attended a concert he presented with the Dean Dixon Symphony Society at the Heckscher Theatre.

This appearance led to his first guest engagement with the NBC Symphony. Since that time he has also conducted the New York Philharmonic-Symphony Orchestra for two summers at the Lewisohn Stadium, the Philadelphia Orchestra at Robin Hood Dell and the Boston Symphony at one of its "Pops" concerts.

"Both as artist and citizen, he has brought distinction to the American scene," reads the citation accompanying the award. "He is the organizer and conductor of the American Youth Orchestra, which, under his imaginative lead-



The Times New York, N. Y.
Dean Dixon, winner of Ditson Award, will conduct the CBS Symphony next Sunday at Columbia University.

ership, is devoted to the development of symphonic music as a social and educational force in the community."

Mr. Dixon has been organizing orchestras ever since he was a student at De Witt Clinton High School. In addition to his Youth Orchestra, he has led the Dean Dixon Choral Society, the League of Music Lovers Chamber Orchestra and the New York Chamber Orchestra. His American Youth Orchestra has given young people's concerts and this season it made the experiment of giving a symphony concert at midnight.

He will give first performances of two new American works at the concert on Sunday, Wallingford Riegger's Symphony No. 3 and Quincy Porter's Viola Concerto, with Paul Doktor as soloist. The remaining composition on the program will be Robert Ward's Symphony No. 2, which has not been played previously in this city.

Juilliard Picks Next Season's Conductors
New York, N. Y.

ert Shaw, Juilliard's director of choral music, will conduct two orchestral concerts in addition to choral-orchestral concerts, and Frederic Waldman, associate director of the Opera Theater unit, will conduct an orchestral concert featuring student soloists, as well as the school's opera productions.

The other appointments are:
¶ Daniel Bonade, instructor in clarinet.

¶ Joseph Bloch, instructor in the Literature and Materials of Music, and in Piano.

¶ Norman Singer, instructor in Sociology.

¶ Robert Hemenway, instructor in English.

¶ Ralph Hunter, assistant to the director of choral music.

Every May, Columbia University turns its attention to contemporary American music in a festival financed by the Alice M. Ditson fund. The fourth of these festivals—arranged, as usual, under the generous and far-ranging eye of Douglas Moore of the Columbia music department—followed a familiar pattern by opening with the production of a new American opera and ending with a broadcast program of orchestral music conducted by the winner of the annual Ditson conducting award. In between were concerts of chamber music, of organ and choral music, and, as a novel variant, of ballads, hoe-downs, spirituals and blues by accomplished folk singers.



Dean Dixon

Eight appointments to the faculty of the Juilliard School of Music were announced yesterday by William Schuman, president of the school.

To share in the conducting of the school's two orchestras, three guest conductors have been invited to Juilliard for the first time. They are:

¶ Dean Dixon, young American conductor, winner of this year's Alice M. Ditson Award and founder and director of the American Youth Orchestra.

¶ Eleazar de Carvalho, young Brazilian musician.

¶ Jean Paul Morel, young French conductor of the New York City Opera Co.

In addition to these newcomers, two present members of the faculty will continue their association with the school as conductors. Rob-

As a successor to Gian-Carlo Menotti's "The Medium" and Virgil Thomson's "The Mother of Us All," given at the Columbia festival in 1946 and 1947, Otto Luening's "Evangeline" was a disappointment. The libretto, from Longfellow's poem, never showed a spark of life; the singers were sticks, and the scenes were put together without a trace of dramatic instinct. Much of the music was of folksong character, and none of it had much apparent relation to the story. E. E. Rice's famous opera-bouffe, "Evangeline," which played for twenty years in the late 1800's, must have been more exciting; at least the heroine was nearly swallowed by a whale.

The orchestral concert was a different matter. For the Ditson award the festival committee chose Dean

Dixon, a gifted, well-trained and deeply musical conductor who's also a Negro. The concert, broadcast by CBS, gave the nationwide audience its first experience of his altogether remarkable talents. A commissioned symphony by Wallingford Riegger proved to be no more than a dressing-up of the rhetorical devices of the late romantic period in the fashionable costume of twelve-tone atonal harmony. The program also held an eloquent viola concerto by Quincy Porter of Yale University and a highly competent symphonic pastiche by Robert Ward of Columbia.

6-7-48 ECIL SMITH

1,000 ATTRACTED TO GERSHWIN NIGHT

The Times
Smallens, Conducts Program
at Stadium—Wild, Pianist,
and Duncan Are Soloists
New York, N. Y.

The music of George Gershwin still sets the record at the Lewisohn Stadium, but it doesn't seem to draw quite the way it used to. Last year the attendance at the annual Gershwin concert fell below 19,000 for the first time in eight years. Last night it fell below 18,000. *Times, 7-1-48*

Officials would not give an exact figure, but they estimated the crowd as between 17,000 and 18,000. This was larger than any of the other's this season, but it did not compare with the audiences of former years that used to fill every last seat on the field.

The fact that the concert had been rained out the night before might have been one factor in the decline, but, when the Gershwin program was rained out six years ago, 20,000 showed up the second night. And after two rain-outs in 1940, the third try drew 22,000.

The heat was the main weather handicap last night. The air was hot, still and oppressive. The musicians did not seem to be able to counteract its deadening effect. It was only when Todd Duncan was singing "I Got Plenty of Nuttin'" and "It Ain't Necessarily So" that the program came to life with some of its old, infectious quality.

Alexander Smallens, who has conducted each Gershwin memorial concert since the first one in 1937, was back on the podium by "courtesy of Radio City Music Hall," where he is conducting a Gershwin program for its stage show. Perhaps he is getting too much Gershwin for it to remain fresh for him. Anyway, it sounded routine last night, loud and vigorous, rather than expressive and animated.

The program was almost identical with previous ones. There was a different soloist, though, for the Concerto in F and the "Rhapsody in Blue," and the "Porgy and Bess" excerpts were augmented with five new numbers and the addition of the Eva Jessye Choir. *7-1-48*

Earl Wild was the new piano soloist. Having been chosen to play the "Rhapsody" with Arturo Toscanini in 1942, he has come to be associated with Gershwin, but the sensitive way he played the more intimate passages indicated he might really be more at home with some other composer. He had plenty of technical skill for the difficulties, but he did not

have all the drive and physical elan the works required.

Mr. Duncan, of course, was a past master in the "Porgy and Bess" excerpts. June McMechen, his former pupil, whom he introduced to the stadium as his partner in the selections from the musical play last summer, was also favorably received by the audience. Her singing, though, seemed a little more mannered than it did a year ago. The choir joined in nearly all their numbers and sang, "No, I Can't Sit Down" and "Requiem" with the orchestra.

"Strike Up the Band" and "An American in Paris" were the other two selections. And whatever anyone else felt, the vendors of ice cream, beer and soft drinks were jubilant. After being neglected at other concerts this season, they had a fine rush of business. —R. P.

At Watergate

Post
Todd Duncan
Washington, D. C.
To Sing Here
Aug. 3-20-48
Wednesday

In world-famous Todd Duncan, who has been called Washington's most distinguished singer, the artist and the man meet on equal terms.



Duncan is dedicated to singing as beautifully as he can.

And they will be listening to a man whose brilliant and superbly used voice got that way because of "a lot of hard work." *28*

Resident Since 1931

Big (6 feet, 218 pounds), smiling Duncan has been a resident of the District since 1931. Yesterday, at his large, comfortable home at 1600 T st. nw., the affable baritone was recalling the long years before his extensive musical education began to pay off. *7-20-48*

Born in Danville, Ky., he was christened Robert Todd Duncan—a name that fascinated an audience in Edinburgh, Scotland, back in 1937 when he sang there.

"They were very much interested to see an American colored man with three Scotch names like mine," he chuckled.

Now 45 years old, he was thumping out pieces on the piano at an early age, and when his family moved to Indianapolis he began taking lessons from his mother. He was then five. He graduated from Butler University in that city in 1925 and began teaching music in Louisville, Ky. *7-20-48*

Duncan, after coming to Washington in 1931, was professor of voice at Howard University, retiring a few years ago to devote his full time to singing. The original Porgy in Gershwin's Porgy and Bess, (October, 1935) he last sang the role at the Royal Theater in Copenhagen, Denmark, in 1947. He also gave 97 concerts that year—a record number he says he'll "never do again." *7-20-48*

View On Racial Issue

The Negro baritone has only one answer—his personal one—to the racial question:

"I respect myself and my audience, and I demand respect from it. To give beauty takes one's whole lifetime. I have sung in the North, in the South, in the East and West, and I have found that if I sing and sing beautifully, there are men who come to me with tears in their eyes."

"I am seeking beauty."

His first voice teacher Miss Sara Lee, of Louisville, Ky., has come to Washington to hear the Watergate concert, Duncan's fourth appearance there.

Also present will be his wife, Gladys, and 23-year-old son, Charles, a Phi Beta Kappa graduate of Dartmouth and presently between semesters at Harvard Law School.

Sweden Acclaims Singer Todd Duncan

By BOB SNELL

STOCKHOLM, Sweden (AP)—Aug. 2.—Stockholm's open air Tivoli Garden today had a miniature concert in which he sang some well placed selections. William Allen accompanied him at the piano.

Mr. Duncan sang to a rather small audience due to the weather, as this is Sweden's rainy season. It is estimated that if it hadn't rained there would have been a crowd of about 4,000 to 6,000 people.

Well known Swedish concert artists, critics and music-lovers were present to hear Mr. Duncan. In spite of the small audience his ovations were tremendous. Glancing through the audience before the concert started I saw the sensational young colored artist Kato "Rilroy" chatting with a well known Swedish count.

Music...

THIS SUNDAY NIGHT at Town Hall the Committee for the Negro in the Arts will present two talented musicians, Gladys Childress, pianist, and Theodore Hines, bass baritone. This is the Committee's third in a series of concerts to introduce outstanding Negro musicians who are ready to take their place in the musical life of America. Miss Childress and Mr. Hines will perform the following works:

PROGRAM

THEODORE HINES, bass baritone

Stuart Ross, accompanist

Daily Worker
Invocazione di Orfeo Peri
Danza, danza Fanciulla gentile Durante
Lungi dal caro bene Sarti
Rec.—I Rage, I melt, I burn Handel
Air—O Rudder Than the Cherry Handel
II *New York, N.Y.*
Aria—Madamina (from Mozart) Mozart

GLADYS CHILDRESS, pianist

I *Fr. 2-6-48*
Chorale—Jesu, Joy of Man's Desiring Bach-Bauer
Sonata in D Major Mozart
Allegro
Adagio
Allegretto

II
Thirty-Two Variations Beethoven

INTERMISSION THEODORE HINES

III
Der Wanderer an den Mond Schubert
Gruppe aus dem Tartarus Schubert
Die Post Schubert
Sapphische Ode Brahms
Verrath Brahms

IV
Rovin gambler Niles
I stood on the river of Jordan Burleigh
My Lord what a Morning Burleigh
Love's Philosophy Quilter



GLADYS E. CHILDRESS

GLADYS CHILDRESS

III *Daily Worker*
The White Peacock Charles Griffes
Sonatina Wendell Keeney
Allegro
Quasi Adagio
Presto
IV *Fr. 2-6-48*
Andante Spianato and Grande Polonaise
Brillante, Op. 22 Chopin

Music:

Concert at Town Hall Sun. Opens Negro History Week

INAUGURATING Negro History Week the Committee for the Negro in the Arts is presenting two audition winners, Gladys E. Childress, pianist, and Theodore Hines, bass baritone at Town Hall this Sunday, *at 8.30. 2-3-48*

Miss Childress, instructor of piano at Southern University, Baton Rouge, La., was born in Colorado Springs, Col. She was discovered as a prodigy by Dean E. D. Hale, Colorado College. She graduated from that institution, having been on a Trustee Scholarship. She is the only Negro girl to be elected to Phi Beta Kappa in Colorado.

THEODORE HINES was born in Stamford, Conn. He has been first Town Hall concert. The girl, singing since the age of 15. He made his operatic debut with the first Negro opera company in Aida all the way in 1940, at the Jolson Theatre. This presentation marks the third in a series of concerts to introduce outstanding Negro musicians who are ready to take their place in the musical life of America.



THEODORE HINES

THE NATIONAL ASSOCIATION of Negro Musicians will hold its annual convention in Columbus, Ohio, Aug. 22 to 26. Clarence Hayden Wilson is president of the association. Helen Carter Moses is chairman of the Columbus Music Club and host to the convention.

A young girl who has made a long journey will finally reach Town Hall Sunday night. There she will sit at the piano giving her first Town Hall concert. The girl, Gladys Childress, has come from Baton Rouge, La., but the journey is not to be figured only in terms of miles.

This is a journey that that was made over the thousand and one obstacles that beset the Negro Southern prejudice, emotional discouragement, financial hazards. But because Miss Childress has shown real talent—and real persistence—she will be at Town Hall Sunday night. The Committee for the Negro in the Arts is sponsoring her debut, which will be in a joint concert with Theodore Hines, another young artist the Committee regards very highly.

Hines, a bass baritone, is currently in the cast of *Finian's Rainbow*. The Committee is sponsoring these two young people in the third of a series of concerts it arranged out of its desire to "introduce outstanding Negro musicians who are ready to take their place in the musical life of America."

Miss Childress and Hines both won the right to the Town Hall appearance in auditions held by the

Two Young Artists in Open Hearing Sunday

Committee in which they competed with several hundred other aspirants. *Fr. 2-3-48*

Now 25, Miss Childress was first discovered as a prodigy at the age of 11 by Dean E. D. Hale of Colorado College. She was later admitted to the school from her native Colorado Springs on a Trustee Scholarship and was graduated in 1942.

When Phi Beta Kappa elected her to its ranks, she was the first Negro girl to be admitted to that select fraternity at Colorado.

At the age of 20, Miss Childress was already able to boast of a Master's Degree in Musicology from the University of Southern California. Winning a Rosenwald Fellowship in 1944, she came to New York to study piano with Harold Bauer, also attending the Juilliard School of Music, from which she was graduated in 1947.

Baton Rouge, La., claims Miss Childress today, for she teaches piano there in Southern University. On the basis of her accomplishments in several concerts she has given outside New York, Miss Childress is now slated for inclusion in the next edition of *Who's Who of American Women*. *Fr. 2-3-48*

Theodore Hines, who will share the stage with Miss Childress Sunday night, recalls Stamford, Conn., as his birthplace, 1913 the year.

Accountancy seemed a good steady profession to the young Hines—more so than music—so he spent some time studying it. Ironically, accountancy brought Hines no employment whatever, and he eventually turned back to

his real interest, singing. He has sung opera, and during the war toured Army and Air bases throughout the South with the Fisk Quartet. *PM New York, N.Y.*

In 1942 he enlisted in the Navy and sang with the original Great Lakes Octet, chosen by the government to sing at the dedication of the mural to Marian Anderson in the Department of the Interior. *New York, N.Y.*

The stories of Gladys Childress and Theodore Hines show democracy striving to be more perfect. The Committee for the Negro in the Arts believes them an inspiration to those who are ready to throw up the fight after one or two knockdowns. *Fr. 2-3-48*



Gladys Childress, young American pianist who will make her Town Hall debut Sunday evening in a joint concert with singer Theodore Hines. The Committee for the Negro in the Arts is sponsoring the concert. *PM New York, N.Y.*

Helen Phillips Scores In Debut In Town Hall

Press reports from New York acclaim the Town Hall debut of Helen Phillips March 16. The girl who got her start in St. Louis and at Lincoln U., and has been sponsored by patrons of her home town reached with grandeur the goal for which she has studeously toiled.

Said the New York Times critic: *Fr. 3-26-48*
"Helen Phillips, talented young Negro soprano from St. Louis gave her first New York recital yesterday afternoon at Town Hall. She evoked warm enthusiasm from her audience, and it was

above all, taste and refinement. Her program included works of Handel, Verdi, the Mahler songs a French group and spirituals. She was accompanied by H. Spencer McEvoy. *3-26-48*

"Besides a fine vocal instrument, Miss Phillips has practically all of the attributes and prerequisites needed for a successful concert career: musical instinct, interpretive skill, expressiveness, intensity, sparkle and a

CHILDREN HEAR DIXON, ROBESON AND SEEGER

Paul Robeson, baritone; Dean Dixon leading the American Youth Orchestra, and Peter Seeger, folk singer, headed a concert at Town Hall yesterday afternoon, to which no adults were admitted "unless accompanied by children." The program was sponsored by the Jefferson School of Social Science, and the only empty seats were those temporarily vacated by young listeners.

The audience was in a high state of excitement during most of the show, and responded to each performer. Mr. Robeson was greeted by a standing audience and affected one small hearer to the point of tears in Mussorgsky's "After the Battle"; laughter was mixed with the usual chatter at several points in the orchestra's rendition of Kleinsinger's "Tubby the Tuba" (narrated by the author, Paul Tripp, with tuba solo by Don Butterfield); and immediate and enthusiastic vocal accompaniment was accorded Mr. Seeger's familiar folk songs.

The program included "I Know a Man," sung by Robert Penn, who also narrated Prokofieff's "Peter and the Wolf" with the orchestra. Mr. Robeson sang spirituals and folksongs of England, China and Palestine. He was accompanied by Lawrence Brown. Tony Kraper was master of ceremonies.

Enlist with the Marines, and enroll immediately in the Marine Corps Institute. Choose from over 160 courses of study. Details at 90 Church Street, Room 1104.

SECRETARY WINS FIRST FESTIVAL VOCAL CONTEST

BY PHILIP MAXWELL

Ninety-one lyric sopranos sang "One Fine Day" from Madame Butterfly, by Puccini, Sunday night in the first Cook county vocal contest of the 19th annual Chicagoland Music Festival. The judges chose Betsy Bridge, 21, of 8218 Clyde av., to go to the festival's semi-final vocal contests, which will be held Saturday morning, Aug. 14, in the Drake hotel, where the auditions were heard Sunday night.

The judges, Leslie Arnold, Marie Truitt and Mrs. Olive Holt, awarded second place to Billie L.

Vocal Contest Winners



Winners in Chicagoland Music Festival vocal contest held in Drake hotel (left to right): Betsy Bridge, first; Billie Daniel, second, and Margaret Lukaszewski, third. Daniel, 19, of 6400 Eberhart av., sang "Only a Rose" and one of the contest numbers, "I've Got a Secret," by Carew.

Winner Now A Secretary

The winner was born in Chicago and was graduated from South Shore High school. She attended the University of Chicago and before becoming a secretary at the Whitlock Cordage company she was a medical secretary at Billings hospital. She is 5 feet 5 inches in height, has blue eyes and brown hair and has been studying music for 6 1/2 years.

Miss Daniel was born in New York and is a graduate of Englewood High school, where she was soloist at her commencement in 1946. She attended Fisk university in Nashville, Tenn., and while there took a role in the school's production of "Madame Butterfly." She hopes to enter the Juilliard School of Music in New York this fall. In 1945 she won high acclaim for her voice when she was featured on a Christmas carol number sung by her high school chorus on THE CHICAGO TRIBUNE'S half hour radio youth show, "Citizens of Tomorrow," heard on W-G-N.

The third place winner was born in Milwaukee and is an assistant bookkeeper for Snower & Co. She sings with the Chicago Opera and the Chicago Park District Opera guilds. All three girls were called back to the stage for other contest numbers by Mrs. Edmund J. Tyler, chairman of the vocal competition, on request of the judges. While the audience waited for the decision Lily Anagnoston, 11, of

Tonight at 7 o'clock in the grand ballroom of the Drake, contraltos and baritones will compete and tomorrow night the coloratura sopranos, bass baritones and dramatic tenors will be heard. Several hundred spectators attended the contest Sunday night. Marion Schroeder, of W-G-N, was the accompanist for the 91 singers. Admission to the preliminary contests is 50 cents.

School Marm Wins First Place In Music Run-Off

CHICAGO (NNPA)—Miss Ruth A. Reese, a substitute public school teacher, sang her way to first place Tuesday night, July 20 in the Cook County preliminary test for contraltos preparatory to the nineteenth annual Chicagoland Music Festival.

The competition was held in the grand ballroom of the Drake Hotel. As did the second and third place winners, she sang "Ah! Mon Fils," a Christmas carol number sung by from Meyerbeer's "Le Prophets;" "Beau Soir," by Debussy, and "Out of My Soul's Great Sadness," by Franz.

Of ninety-one lyric sopranos, who sang "One Fine Day" from Madame Butterfly, by Puccini, Sunday night, July 18, Miss L. Daniel was awarded second place. First place went to Miss Betsy Bridge, who has been studying music for six and a half

years. Miss Daniel was born in New York and is a graduate of Englewood School, where she was soloist at her commencement in 1946. She attended Fisk University and while there, took a role in the school's production of "Madame Butterfly."

She hopes to enter the Juilliard School of Music in New York this fall. In 1945, she won acclaim for her voice when she was featured in her high school chorus on the Chicago Tribune's half hour radio youth show, "Citizens of Tomorrow."

RESUME: The interracial Cosmopolitan Little Symphony, under Everett Lee, made "a definitely favorable impression." . . . Dimitri Mitropoulos was praised for "remarkably fine" performances of Berg's Chamber Concerto and Stravinsky's "L'Histoire du Sol-

dat," which were presented by the United States Section of the International Society for Contemporary Music in association with the Juilliard School. . . . Uncommon musicality" was credited to the performance of Haydn's "The Seasons" that Robert Scholz led with the Mozart Orchestra and chorus of the Music School of the Henry Street Settlement. . . . Lois Jordan, soprano, revealed a lovely voice in a "serious and sensitive" vocal.

Famed Composer

Urges Negro Youth Into Serious Music

CHICAGO—Negroes can still be pioneers in serious music, says William Grant Still "and with the proper training and attitude can achieve hitherto unheard of successes."

Mr. Still insists, however, that he does not urge colored people to adopt music as a profession unless they are meant for that work and for none other. And he continues in the Negro Digest feature.

The first question an aspiring musician should ask himself is, "Do I want to make music or do I want to make money? For you can make money in the entertainment world with a very small amount of preparation and a great amount of personal magnetism."

In serious music, though, Mr. Still continues in the article written especially for Negro Digest's "Future of Negro Youth Series, a Negro can contribute to racial advancement and to interracial understanding as well as to wealth of great music. The door has already been opened to colored singers, conductors and composers. Instrumentalists, too, now are welcome in some symphonies, Mr. Still declares.

"No one should adopt music as a profession," Mr. Still concludes, "unless he enjoys it, unless it comes from his heart and unless he loves it so much he can't be happy doing anything else."

"Given these basic qualities, the technical side of music can be mastered by anyone with a good mind. If he also has a questing mind he will go on to experiment over and above what he has learned in school and add his own unique style to his music. He will be a pioneer."

"Slowly but surely opportunities are here fortunately for the alert. So come on along. There's always room at the top."

Harlem Physician Writes New Tune For Louis Jordan

visited Dr. Walter Merrick, 1845 7th avenue, last summer for a physical checkup. Little did he realize that he would walk out of the medic's office with a batch of Calypso tunes, one of which he recorded for Decca records. But composing music is nothing new for the physician who has been recognized by the NY Supreme Court as an authority on West Indian music.

After looking over the music given to him by Dr. Merrick, Jordan selected "Run, Joe Run" and with the Calypso Boys quartet, waxed it just before the recording ban last year. Initial reaction to it by several music observers was the opinion that the tune will turn out to be a bigger seller than Jordan's "Stone Cold Dead in De' Market", which he waxed last year with swing singer Ella Fitzgerald.

A student of music for twenty years, when not engaged in his medical practice, Dr. Merrick turned out his first musical efforts while interning at Freedman's Hospital in Washington, D. C., in 1928. Titled "Black Empire", it was an operetta based on the tunes characteristic of the tropics of the West Indies.

In recent law-suits involving infringement before the Supreme Court here, the justice accredited Dr. Merrick as one of the recognized authorities on the subject and his testimony was an important factor in the cases. Collaborating on the lyrics with the doctor was Joe Willoby, a boyhood pal of his from Trinidad, and at present employed by the NY Consolidated Edison Company as cashier.

Harry Burleigh Confined To

Nursing Home

NEW YORK (CNS) — Though ASCAP has kept it a secret, news has leaked out that Harry T. Burleigh, noted Negro composer, arranger of spirituals and musician who trained himself in the art of composition to pen his immortal "New World Symphony," has been confined to a nursing home in Long Island and is expected to remain there indefinitely.

Suffering from ailments caused by old age, Burleigh, in his seventies, is reported as doing "fair" but unable to get about. His condition was first brought to light in a confidential ASCAP (American Society of Composers, Artists and Publishers) meeting where business affairs are discussed, as well as health and financial status of members. Burleigh, a long time ASCAP member, has received the full attention of the organization and its president, Deems Taylor.

A resident of the Bronx, no representative of the Burleigh household could be reached for information at press time, but Miss Rosenberg, personal secretary to President Taylor, confirmed that Burleigh, though not expected to recover, is being so well looked after that he does not desire anything.

School Marm Wins First Place In Music Run-Off

CHICAGO—(NNPA)—Miss Ruth Reese, a substitute public school teacher, sang her way to first place Tuesday night, July 20 in the Cook County preliminary test for concertos preparatory to the nineteenth annual Chicagoland Music Festival.

The competition was held in the grand ballroom of the Drake Hotel.

As did the second and third place winners, she sang "Ah! Mon Fils," from Meyerbeer's "Le Prophète," "Beau Soir," by Debussy, and "Out of My Soul's Great Sadness," by Franz.

Of ninety-one lyric sopranos, who sang "One Fine Day" from Madame Butterfly, by Puccini, Sunday night, July 18, Miss L. Daniel was awarded second place. First place went to Miss Betsy Bridge, who has been studying music for six and a half years.

Miss Daniel was born in New York and is a graduate of Englewood School, where she was soloist at her commencement in 1946. She attended Fisk University and while there, took a role in the school's production of "Madame Butterfly."

She hopes to enter the Julliard School of Music in New York this fall. In 1945, she won acclaim for her voice when she was featured in a Christmas carol number sung by her high school chorus on the Chicago Tribune's half hour radio youth show, "Citizens of Tomorrow."

Wesley Concert Thrills Langston

LANGSTON, Okla.—Charlotte Wesley, soprano, appeared in concert here in Page Auditorium Monday evening.

Miss Wesley studied with Todd Duncan at Howard and was a student at the Guildhall School of Music, London, England.

Her program consisted of works of Torelli, Puccini, Brahms, Vidal and Burleigh and others. The youthful artist was presented by the Artist Series Committee as the third offering of the year 1948-49.

Charlotte Wesley In Concert at Langston

LANGSTON, Okla. — (ANP) — Charlotte Wesley, soprano, appeared in concert here in historic Page Auditorium last Monday evening.

A very appreciative audience, including students and members of the college community, agreed that Miss Wesley has "a rich soprano voice of wide range, admirable quality, refreshing vitality and colorful beauty."

Miss Wesley, who received her Mus.B. degree from Howard University and the master of arts degree from Columbia University, studied with Todd Duncan at Howard and was a student at the Guildhall School of Music, London.

At Langston, her program which was well-balanced consisted of works of Torelli, Puccini, Brahms, Vidal, Burleigh and others.

Inez Matthews Sings to Boston Audience

BOSTON — Miss Inez Matthews, soprano of Ossining, N.Y., made her concert debut at Jordan Hall, Nov. 19. She was received by a large and appreciative audience and showed marked talent in the texture and training of her voice.

Miss Matthews had previously appeared in concert at New York's Town Hall and had been seen and heard on the theatrical stage in "Carmen Jones," "Run Little Child" and "The Pirate."

Musician Named To Guild Of Organists

SPRINGFIELD, Ill. — Mrs. Dorothy Sims Winston, prominent musician of this city, became the woman organist to be elected to membership in the American Guild of Organists last week when she was inducted into the organization at ceremonies at the Illinois Wesleyan college of music.

Membership in the guild is an honor given only to those who have achieved outstanding accomplishments in the realm of organ music, and Mrs. Winston was elected because of her outstanding series of concerts and recitals at churches throughout the state. Mrs. Winston operates the Colridge Taylor conservatory, and during her teaching career has trained musicians and organists of all races.

Music Publisher Elected to ASCAP

NEW YORK (ANP)—Leon Rene, music publisher, has been elected a member of the American Society of Composers, Authors and Pub-

lishers, one of the few firms to hold membership in this charmed circle. Two other colored music publishing firms have been members for some time. They are Handy Brothers, headed by W. C. Handy, and the Clarence Williams Publishing Company.

Leon Rene also holds a composer's membership in ASCAP. He is author of such hits as "When I Write My Name," "Glorious Day," "I've Got a Right to Cry" and "Gloria."

He is head of the Record Publishing Company which is an affiliate of Broadcast Music, Inc., and president of the Exclusive Record Distributing Co. His brother, Otis Rene, is head of the Excelsior Record Co.

Lawrence Winters Ends Mexico Tour

MEXICO CITY—Lawrence Winters, Washington, D.C., baritone, has concluded his second Mexican tour. He sang 20 radio concerts, appeared with the Peuple Symphony Orchestra and two command concerts for Miguel Aleman, president of the Mexican republic.



Free Press Photo
Charlotte Franzel, the original Cindy Lou in the Broadway production of "Carmen Jones," has been signed by the Detroit Civic Light Opera for its current production of that hit show. Miss Franzel was the only Detroit in the cast of the show which ran for two years on Broadway.

Roena Savage at Town Hall

JEFFERSON CITY, Mo.—Mrs. Roena Savage, soprano, wife of Dr. W. Sherman Savage, professor of history at Lincoln University, presented in New York's famed

Town Hall at three o'clock Sunday. Presented under Henry Colbert management, the soloist sang numbers by Haydin, Mozart, Gordigiani, Mazzone, Strauss, Frank, Duparc, Barth. Also compositions by Josten, Longas, Air and Rummel. Paul Ulanowsky was at the Steinway.

Draws Fire as 'Sacrilegious'

Manager Okays Tune by Popular Singer

NEW YORK—George Treadwell, husband and personal manager of singing star Sarah Vaughan, came out this week with a sharp rebuke of critics who have made a religious issue of Miss Vaughan's recently released Musicraft recording of "The Lord's Prayer."

Although Miss Vaughan's treatment of the sacred work has been universally hailed as a great vocal masterpiece, a few scattered critics have voiced the opinion that it was sacrilegious for a popular singer such as Miss Vaughan to have recorded such a serious effort.

In answering those critics who opposed the record, Treadwell told the AFRO, "It seems to me that it would be a good idea for some of these critics to acquaint themselves with Sarah's background. Don't they know that she sang in the choir of the Mount Zion Baptist Church in Newark, N.J., for nine years before she ever had any idea of doing popular singing?"

Record favored by Many
"Regardless of her background," Treadwell continued, "is there anything wrong with a singer attempting a serious work, provided he or she can render a competent performance? Just because Sarah is identified with jazz and popular singing is no reason for her to be barred from doing anything else."

In spite of unfavorable comments by a small minority of critics, Miss Vaughan's recorded rendition of the piece has won the unanimous praise of religious groups throughout the nation. During the Christmas holidays, the record was played by the Salvation Army in Miss Vaughan's home town, Newark, and was also played in many local churches.

That the record has won the favor of the general public is evidenced by the fact that it has sold more than 250,000 copies since its release early in December.

Former college professor opens music studio

Samuel Middleton, former professor of music at Claflin college, Orangeburg, S. C., and Samuel Huston college, Austin, Tex., has opened a music studio at 2719 S. Western ave.

The Middleton Studio has three teachers on its staff: Pauline Hopkins, M.A. Columbia university, language instructor; Bernice Lawson, A.B. University of Southern California, advanced piano; and Middleton, B.M., who took his bachelor's degree at the Institute of Musical Arts, New York City, and did graduate work at Columbia university and the University of Southern California in voice

culture, bass violin, harmony, or singing. He has a degree in music education, and composition.

Aside from his academic work, Middleton has worked professionally, playing the bass violin with Noble Sissle and Hot Lips Page.

He has written one symphony and many songs, both popular and classical. His best known composition is "Little Boy, How Old Are You?", which was sung here by Muriel Rahn at the Philharmonic auditorium. He is currently working on an operatic score for "Mac-

Negro Women Spend \$1,358, 400,000 ANNUALLY

Current statistics show that the average American woman buys approximately twelve outfits a year. The accessories for these outfits may run into hundreds of pieces and cost thousands of dollars. Bags, blouses, hats, shoes, and socks are just a few of the items that women spend money on. The accessories for these outfits may run into hundreds of pieces and cost thousands of dollars. Bags, blouses, hats, shoes, and socks are just a few of the items that women spend money on.

These models discovered that if each of the 5 million Negro women in America spent only \$16.98 for a dress a year, they would spend the amazing figure of \$84,900,000. However, the 5 million Negro women buy an average of two

keep glamorous, and how you too, can inexpensively be glamorous yourself.

The charming third of what they spend on dresses a year and spend the grand total of \$1,018,800,000. For accessories, they are estimated to spend \$333,600,000. Makes a total of \$1,358,400,000. That Negro women spend an average of \$16.98 a year on suits, dresses and accessories. This is a staggering sum of money for Negro women to spend on clothes—a price that many of them can-family annually about one

Planning Extensive Concert Tour



The Negro American
Vivian Weaver, noted harpist and concert pianist from Cleveland, Ohio, who is being readied for an extensive concert tour. The talented and beautiful school pianist's musical training includes a Bachelor of Music degree, cum laude, from Howard U., and a Master of Arts degree from Western Reserve. She has been a teacher of vocal and instrumental music and has been a member of the Cleveland Public Schools, is a member of the famous Gilpin Players, and of Delta Sigma Theta Sorority. Miss Weaver is considered "thoroughly familiar with concert literature for the harp," according to reviews from some of the nation's greatest critics.

Song Born in Dixie Is Finally Published

Pittsburgh Courier
Pittsburgh, Pa.
KANSAS CITY, Kans.—One star-studded night in June a man and his wife who were having problems galore while traveling through Dixie, sat looking up at the moon. But despite their heartaches, they decided that there wasn't anything better than "love in the sweet, blue South."

And right there, fifteen years ago, a song was born.

Last week Mrs. Lillia Darrington of 4020 Miami Street, this city, received word that her song, "Love in the Sweet Blue South," has been published.

And the news, to Mrs. Darrington, was the culmination of a long-cherished dream.

In 1936 Mrs. Darrington's husband was killed in an accident. The couple had traveled through Dixie with their nine-piece orchestra. And they both had dreamed and hope to have a song published some day.

Thrilled over the fact that her song is now in print, Mrs. Darrington firmly believes that her determination to have a song published brought her through a lot of hard times.



Chicago Daily
GREETING AN ARTIST: Halyard Patterson (right) 17-year-old pianist of Fresno, Calif., recently appeared on Horace Heidt's "Find a Star" radio broadcast from Fresno and although he did not win the contest so impressed Heidt that he signed the youth on contract to tour with the Musical Artists. During the time the youth is away from Fresno High school, he is being tutored by Mrs. Heidt, a high school teacher.

A Youth and A Second-Hand Horn — Success Story of Year

Journal & Guide
Set. 7-31-48

NEW YORK—One of the year's top success stories concerns a 16-year-old Zanesville, Ohio, high school student and his second hand trombone.

The youth is Stanley Morse, who, with a trombone he paid for out of his earnings as a newspaper carrier boy, has gained national fame, a stage contract and a sizable amount in winnings on the Horace Heidt-Philip Morris All-America NBC talent program.

His success story reads like a Horatio Alger tale.

"Discovered" by Horace Heidt's talent scouts, Morse first appeared as a contestant on the Heidt radio show when it was broadcast from Cincinnati on May 9.

INSTANT SUCCESS

From the very first Sunday night, Morse won the crowd's attention. Although it was his initial appearance before a theatre audience and despite the fact he was playing the exceedingly difficult "Sabre Dance," Morse had little trouble winning a major share of the applause from the packed audience of more than 3,000 persons.

The following week, May 16, he won before a Detroit audience and in Chicago on May 23 he won again. Each victory brought him \$250 from Philip Morris and increasing national fame.

Competing in the second quarter finals at Indianapolis on May 30, Morse defeated the best in talent from five cities. His victory in this contest brought him \$750 and qualified him for the finals in which the winner will receive \$5,000 plus stage, screen and radio contracts.

Stanley, a trombone player in the Zanesville High School band until he joined the Heidt troupe, is the son of the Rev. and Mrs. G. W. Morse, 724 Park street, Zanesville. His father is former pastor of the Zanesville Park Street Wesleyan Methodist Church. Incidentally, prayers were offered by the Wesleyan congregation for the lad's success each Sunday while Morse was appearing as a Heidt show contestant.

Stanley was born Aug. 21, 1931, at Geneva, Pa., where his father was conducting evangelistic meetings. The family was then living at Templeton, Pa., but moved to Zanesville in August of the following year.

STARTED YOUNG

The youthful musician took his first trombone lesson when he was in the fifth grade, and was playing in the junior high school band when he was still a student in the

elementary school. His teacher was George Blaho, Zanesville High School band director.

His first trombone cost \$25, but the instrument with which he won the first three radio contests was purchased, second hand, at a cost of \$95. His father paid \$30 down and the boy paid the balance at the rate of \$5.30 a month out of earnings as a Zanesville newspaper carrier boy. A week before the quarter finals, the Zanesville News promoted a quick fund-raising campaign to buy Stanley a new \$300 Olds trombone which he used to win the title.

THEN AND NOW

Friends and members of his family recall that they seldom saw Stanley when he didn't have a trombone in his hand. "Sometimes he would drive us crazy with his practicing," his father now recalls, "and we would send him to the basement for the sake of our ears." Now, we turn on the radio for the privilege of listening to him a few minutes on Sunday nights. Stanley is the youngest of four children in the Morse family. A sister, Florence, is a student nurse at the Good Samaritan Hospital in Zanesville. The other sister is Mrs. Pauline Peterson.

It is Horace Heidt's intention to use Morse for frequent guest appearances on the Sunday night NBC show until the finals are held in December 1948. In the meanwhile, he is featured with one of Heidt's touring units now traveling a theatre circuit through the east.

Wm. Franklin, Baritone, Now With Southernaires

Journal & Guide
Set. 7-24-48

NEW YORK—William Franklin, baritone, who starred on Broadway as Porgy in "Porgy and Bess" and who was the first colored person chosen by a major operatic company in America to sing the role of Amonasro in "Aida," is the new member of the Southernaires, vocal ensemble, heard on Sunday mornings over ABC at 10:30 o'clock, EST.

Franklin replaces Jay Stone Toney, who died recently following a heart attack at Marshalltown, Iowa, where he was stricken in the middle of a concert.

The other members of this widely-known vocal ensemble, organized in 1929 and heard regularly in the air since that time from their "weather-beaten white washed church" of the airways

Contralto Refuses 'Mammy' Dress in Lily-White Hotel

NEW ORLEANS — (ANP)—A local contralto, Mrs. Janet Chesterfield Kemp, refused to appear in a "mammy" costume including a red bandana to sing at the recent "Fete de Chapeau" at the Roosevelt Hotel, last week.

White promoters were astounded at the fact that she refused to sing in the "grand ballroom" of this famous hotel (where colored people must go in through the service entrance.) She said she would be glad to sing there but not in the dress of a "mammy."



WILLIAM FRANKLIN

are: William Edmonson, basso and manager; Ray Yeates, lyric tenor; Lowell Peters, second tenor; and Spencer Odom, accompanist and arranger. Set. 7-24-48

Mr. Franklin was born in Shaw, Miss., lived briefly in Memphis, and then went to Chicago, where he won a scholarship with Alexander Corrado at the Chicago Conservatory of Music. His appearance in the role of Amonasro in "Aida" with the Chicago Civic Opera Company was a sensation of the 1937 operatic season.

He sang Pooh-Bah in the original "The Swing Mikado," starred in "Chimes of Normandy," and was featured with the Chicago and the WGN Symphony orchestras. After touring the country for two seasons in the title role of "Porgy and Bess," Mr. Franklin appeared as guest artist on such radio programs as "New World a-Coming," "This Is My Best," and as soloist of concerts such as the Gershwin Memorial, with the Philharmonic Symphony Orchestra.

He most recently was featured "Carib Song."

Marian Anderson On Bell Hour

NEW YORK — (ANP)—Marian Anderson, who was originally scheduled for an October broadcast over the National Broadcasting network on the Telephone hour, appeared as guest soloist Monday evening over NBC. 1-16-48

The noted contralto (who was deterred by illness from her fall broadcast) sang the aria "My Heart At Thy Sweet Voice," from Saint Saens' "Samson and Delilah," and two spirituals "Nobody Know the Trouble I See," (arranged by J. Rosamond Johnson) and Florence Price's "My Soul's Been Anchored in de Lord." Dvorak's "Songs My Mother Taught Me," completed Miss Anderson's portion of the program.

The Bell Symphony orchestra was conducted by Donald Voorhees.



MORE HONORS—for young William de Valentine, basso, who won the third prize in the Atwater Kent Auditions recently. De Valentine was one of the winners of the annual UCLA Artists Concerts last week. Other winners are: June Kovach, 15-year-old pianist, seated; Alice Bryant, 25, soprano, Richard Leshin, 21, violinist; and de Valentine, who is 20. (see story)

phony Orchestra during the 1948-49 season. Set. 7-24-48

Miss Patterson, who has been a member of the Dillard faculty for three years, studied at Howard University and the University of Michigan and the University of Kansas. Prior to coming to Dillard she taught at Bennett College and Florida A. & M. College. She is also a member of the Oberlin Conservatory and at the Juilliard and taught at Spelman and Howard before coming to Dillard.

It's To Happen in New Orleans

NEW ORLEANS — Two Dillard teachers, Jean Coston Maloney, instructor in piano, and Geraldine Patterson, instructor in voice, have been selected to perform as soloists with the New Orleans Symphony Orchestra during the 1948-49 season. Set. 7-24-48

Lawrence White, Negro baritone, ends his first concert tour under the direction of S. Hurok, with a repeat engagement in Mexico beginning tomorrow (Monday, May 3). He concertized there last December for one month and was invited to return for another month's stay. Highlight of his current tour will be his first recital at the Bellas Artes on Wednesday (May 5).

AN FOR LEWISOHN MUSIC FESTIVAL



Dr. C. B. Piwell, president, and Mr. Neil Scott, executive director of the Amsterdam News welfare Fund Music Festival, are shown jubilantly planning for the giant Music Festival which the fund is planning at Lewisohn stadium on Wednesday, August 11, at 8 p. m. Dr. Powell and Mr. Scott are establishing a precedent by giving honor to Irving Berlin, along with Bill "Bojangles" Robinson and W. C. Handy. It is believed to be one of the first times a Negro organization formally recognized the creative achievements of a white man (one who is not a political figure).

Mr. Scott states that "in the case of Mr. Berlin, when one begins examining the history of American music, there is no way to overlook him. If we give a festival of American music without honoring Berlin, along with W. C. Handy, we would fail the concept of democracy. The officials of the Amsterdam News Welfare Fund refuse to fall into this trap. Just as the fund gives to needy persons regardless of race, creed, or color, so will the officials of the fund honor greatness, regardless of race, creed or color."

"Mr. Handy is being honored as the originator of the "blues" trend in America, which gave him his title "Father of the Blues." Mr. Berlin is being given honor as being virtually "Mr. Musical America," himself, as far as the masses of Americans are concerned. Mr. Robinson is honored for his sterling achievements as a tap dancer and a fixture in the musical comedy field.

Dr. Powell and Mr. Scott announced that the Amsterdam New Welfare Fund has recently given away more than \$30,000.00, and that the festival is being given to replenish the treasury and expand the scope of its charitable activities.

More than 25,000 persons are expected to crowd their way into the Lewisohn stadium on Wednesday, August 11th, and patrons are expected to come from the lengths and breadths of America to witness the gigantic spectacle.

Folk Music Of Haiti Released On Records

NEW YORK — One of the most highly regarded ethnic series of recordings is the group "Folk Music of Haiti," on Disc records by Harold Curlander. It was recently cited among the best recordings of 1947 by the Review of Recorded Music and 200 music stores throughout the country.

Of Haitian music Curlander said, "The music of Haiti is the music of more than 3,000,000 peasants caneworkers and day laborers who populate the mountainous country of the proud American republic. However outside Haiti, Haitian music is still unknown despite the fact that it touches nearly every phase of native life."

His dance record, "Congo Dance Song" and "The Dance Song," is essentially African. Other numbers recorded on the other album records are: "Voudoun Incantation," "Moundoungue Dance Song," "Wake Song," "Mosquito Drum," "Rara Trumpets," "Mais Dance Song," "Quitta Cheche Dance Song," "Ibo Lance and Work Song," and "Quitta Cheche Drums, Nago Drums and Mascaron Drums."

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Ex-Wife of Musician Frowns on Swinging Spirituals—Tells Why

Baltimore, Md. (ANP) —

Nadine Cole, ex-wife of Nat, leader of the famous King Cole Trio, doesn't favor jazzing the spirituals. *Sat. 5-15-48*

Nadine paused last week while putting the finishing touches to the newly finished patio and barbecue pit at her beautiful home to briefly relate the history of the spirituals and renew her pledge to discourage their swinging.

"As soon as the slaves, stolen from their native Africa, began to learn English, they gave vent to their natural sense of melody and rhythm, in work songs," said Nadine. *5-15-48*

Slaves Taught Obedience

"The more human masters had ministers of their own race preach to their slaves on Sundays, usually on texts concerning obedience. Thus it became natural for them to express their devotion to the Supreme being in original hymns and chants, now called the spirituals, and America's first music.

"Only these kept the race persevering until freedom dawned, and only these will keep the race as distinctive in its individuality, as does "Eli Eli" and other hymns handed down from bondage in Egypt and the trails in the wilderness to the Hebrews of today."

The former Mrs. Cole recently took up the study of dramatics and will be starred in the forthcoming musical drama "Freedom" with a mixed cast.

New Cantata Honors Our Negro Heroine

NEW YORK—(ANP) — A new cantata featuring the role of Sojourner Truth and Harriet Tubman in the struggle for women's rights in America was the leading feature of an International Womens day meeting Monday evening at the Hotel Capitol, under the auspices of the Congress of American women and 40 affiliated women's community groups. *Sat. 5-15-48*

Warren of Hollywood, witty lyrics by Virginia Warner Brodine, tells the story of Sojourner Truths famous retort to the man who insisted that women were inferior because the Lord had sent the world a man as a saviour.

BOLD ANSWER

Said Sojourner Truth, in the words of the cantata,

"Where did Christ come from?
From God, and a woman!
Man had nothing to do with Him!"

The cantata also emphasizes the fact that while men were denouncing the early American fight for women's rights by maintaining that women should be cherished and sheltered in the home, Negro women were struggling for the basic freedoms, and the right to have a home of their own.

HAZEL HARRISON, pianist, will be presented in recital at the Sixteenth Street Baptist Church here Sunday at 6 p.m.

Miss Harrison has appeared with the Minneapolis Symphony Orchestra and was honored by the University of Chicago as the greatest concert artist in America.

Her program here will feature the works of Weber-Ganz, Bach, Busoni, Chopin, Liszt, Rachmaninoff and others.

Miss Harrison Evokes Praises; Lists New Trek

WASHINGTON, D. C. — Miss Hazel Harrison, associate professor of music at Howard University and a noted concert pianist, has recently concluded an extended tour in which her artistry evoked glowing press comment — all the way from Magnolia, Miss., to and beyond Salt Lake City, Utah.

And though she has just concluded a highly successful and grueling tour, Miss Harrison, who has been granted sabbatical leave from her Howard post, is now scheduling another tour during which she will appear in Texas, Arkansas, the New England States, the Southern States and on the eastern seaboard.

GLOWING PRAISE

Indicative of the esteem in which Miss Harrison's artistry is held by critics and laymen alike is a quotation which appeared in the McComb, Miss., Enterprise-Journal following her concert at Magnolia, Miss. The writer says:

"Hazel Harrison is an artist — a great artist and she held her attentive listeners spellbound as intricate and difficult numbers she presented with poise and dignity that befits the great."

Kenneth B. Lee of the Lenoir Rhyne College staff Hickory N. C., in writing of Miss Harrison's appearance in that city said:

"Possessed with all the technical equipment necessary to play piano music and not a display of muscular contortions meant to impress the audience with the difficulties invoked in keyboard work, this modest pianist played with such a sincere love of her music, such a devotion to the true emotional contents of the works on her program, and such good taste and style that it is impossible not to place her in the top ranks of contemporary artists."

This praise may seem effusive, but it is difficult to find adequate words of honest praise to describe the real music we heard last night."

And that type of praise and even much more effusive has been heaped upon Miss Harrison whose concert appearances are



staged admittedly for the purpose of "bringing credit to Howard." — HOLLOWAY.

FAVORITE COMPOSERS

The sincerity in which Miss Harrison performs is noted in her choice of composers. Illustrative of her skill and flourish are her renditions of Medther, Schubert, Liszt, Chopin and Rachmaninoff. For depth emotional beauty and undisputable "feel", Miss Harrison includes on her programs Weber-Ganz (Perpetual Motion), Busoni arrangements of Liszt, Bach and Beethoven.

As was stated in a Mississippi daily: (Miss) Hazel Harrison is an artist

28 1948

Roland Hayes Guest of Good Will Agency

BOSTON—The Armstrong-Hemenway Foundation, an organization devoted to the promotion of racial good will, held its annual business meeting recently at the City Club with Roland Hayes, noted singer as honor guest.

Officers re-elected were the Rev. George L. Paine, president; Everett C. Yates, vice president; Leonard Kaplan, treasurer; and Alfred Kaplan, secretary. New board members elected were Charles W. Havis, Owen W. Eames, Alfred B. Lewis and Alfred C. Tynes.

Roland Hayes Thrills Albany Music Lovers

ALBANY—(SNS)—The internationally acclaimed tenor, Roland Hayes, was presented in a musical recital Monday night at the Municipal Auditorium under the sponsorship of the Albany State College.

From the time the great singer made his initial appearance on the stage until the final curtain, Mr. Hayes held his appreciative audience virtually spellbound. His rendition of Debussy's "Air d'Azrael" won an applause that was equalled in receptivity only by his own arrangement of the Afro-American folksong "Good News."

The concert brought to a peak the presentations of Albany State College for the current season, and in the opinion of the hundreds of patrons attending, the climax was most fitting indeed.

Mr. Hayes was chosen as the first Negro artist in the field of music to represent the race in the 75th anniversary of the Thirteenth Amendment celebrated on Dec. 21, 1940, in the Nation's capital. He has also been presented in Command Performances for the royalty of Europe.

Roland Hayes

BOOK REVIEW



My Songs

AFRAMEERICAN RELIGIOUS FOLK SONGS
ARRANGED AND INTERPRETED
BY ROLAND HAYES

A collection of thirty songs by the foremost
interpreter of his people through their music.

(MY SONGS, Aframerican Religious Folk Songs, by Roland Hayes. Boston: Atlantic-Little, Brown, 34 Beacon St. 128 pp. \$5.00)

By J. SAUNDERS REDDING

Some years ago the late James Weldon Johnson, collaborating with his brother, published the Book of American Negro Spirituals.

There had been other collections of spirituals, notably those by John Work of Fisk and R. Nathaniel Dett of Hampton. But what gave the Johnsons' book its particular importance was the introduction. In it James Weldon Johnson set forth at some length the history of our folk music and evaluated its place in the American culture pattern.

That introductory essay was brilliant but incomplete. Perhaps because Mr. Johnson had discoursed on dialect in the preface to a

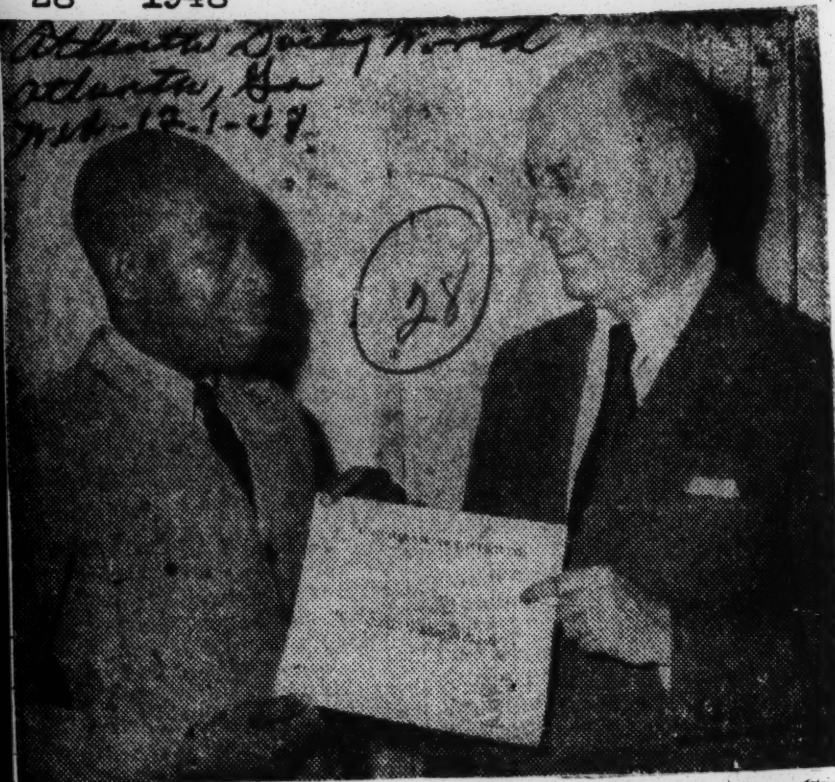
communion between God, nature and man that dialect evokes.

Certainly this is scarcely to be disputed, especially by those who have listened to Marian Anderson, Dorothy Maynor, and Mr. Hayes himself. But the statement of it is a little unfortunate.

Expresses Universal Values

At least by inference Mr. Hayes' thesis tends to make the spirituals exclusively Aframerican, to be exclusively sung by Aframericans, when, as a matter of fact, they express universal values and are therefore the property of all mankind. You cannot perpetuate an art or an art form by restricting it.

Consciously, of course, Mr. Hayes knows this. Indeed, a little further on in his introduction he says sub-



Graham Jackson Receives 7th Citation For War Efforts

Graham W. Jackson, noted musician and entertainer, of Atlanta, was awarded his seventh citation Tuesday for outstanding service in connection with recruiting and bond-selling drives during World War II.

A Chief Specialist in the United States Naval Reserve, Mr. Jackson, who resides at 60 Whitehouse drive, S. W., was presented the citation at the Naval Air Station of this district by Commander C. K. Greene.

Among the host of friends in attendance were: Mrs. Lurline Jackson, his wife; Nelson C. Jackson, Southern Field Director of the National Urban League; Dr. Forrester B. Washington, Rev. I. Dumas and Miss Madeline White, of the Atlanta University School of Social Work.

CITATION

The citation, which was signed by Secretary of the Navy, John L. Sullivan, read:

"For outstanding service in connection with recruiting and bond-selling drives during the period from May 18, 1942, to September 8, 1945. An accomplished musician and entertainer, JACKSON enlisted in the Navy although over draft age. His professional ability in the field of entertainment and his enthusiastic and patriotic efforts enabled him to make personal sales of more than two million dollars worth of war bonds and to achieve him in great demand during recruit-

ing and bond-selling drives in districts other than his own. His untiring and proficient performance of a highly specialized mission during a critical period of the war reflects the highest credit upon Jackson and the United States Naval Service."

RESPONSE

Mr. Jackson said in response to the presentation: "With pride I accept this citation and ribbon, but I feel I am accepting it for my retired Commanding Officer, Captain Stanley A. Jones, and my friends who helped me make my quota in the bond sales and recruitment drive."

He was extended best wishes by Commander Green and Lt. Commander Thomas H. Rentz.

The honored veteran is widely remembered as the favorite musician of the late President Franklin D. Roosevelt and since his passing has maintained the distinction of key entertainer at the annual Thanksgiving celebration at the Little White House, the recluse of the late President which later was proclaimed his shrine. The Jacksons are currently residing in a replica of the Little White House to which Whitehouse drive attributes its name.

Mr. Jackson's services in selling war bonds extended to all branches of military service. His program of recruitment covered the state. His commander, whose district led the

Graham Jackson

Scutheast District, was awarded the Navy "E" for three consecutive years. Among other awards received by the veteran include the local war bond sponsors, six other citations and a medal for outstanding service in behalf of the American Cancer Society. His sixth citation was presented personally by Henry Morgantheau, Jr. former Secretary of the Treasury.

Since having returned to civilian status, the versatile entertainer has performed for many notables, the more recent being Governor and Mrs. Herman Talmadge. He currently performs daily over Radio Station WERD in a personal musical program.

JACKSON AWARDED—Graham W. Jackson, noted musician and entertainer, is pictured here receiving the sixth of his seventh citations for outstanding services in connection with recruitment and bond selling drives. This citation was presented by former Secretary of the Treasury, Henry Morgantheau, Jr. A Chief Specialist in the United States Naval Reserve, Mr. Jackson was presented his seventh citation recently by Commander C. K. Greene, of the local Naval Air Station.

[From Late Editions of Yesterday's TIMES.]

**LOIS JORDAN, SOPRANO,
GIVES PROGRAM HERE**

The Times
Lois Jordan, soprano from Elizabeth, N. J., who made her local debut two years ago, gave her third recital here last night at Town Hall. Having an unusually fine voice and being a sensitive and serious artist, she gave her listeners a good deal of pleasure.

In the early part of her program there was a tendency for the higher tones to become penetrating when she sang with volume, but this was about the only blemish from the point of view of sound. For not only is her voice a lovely one, but she sang with care to make each note as beautiful as she could. *New York, N. Y.*

At first there was so much concern for pure tone, in fact, that her interpretations suffered from lack of intensity. But as she grew more at ease the singing became increasingly expressive. She had come fully into her own when she reached Strauss' "Ich Trage meine minne vor Wonne Stumm."

This song and the two that followed, by the same composer, "Ruhe, Meine Steele" and "Zueignung," represented the peak of her achievement. Seldom are they heard in our concert halls so touchingly sung, for the artist had both the voice and the feeling to do them justice. *5-25-48*

Nearly all the songs after the intermission were new. They included three premières. Eda Rapoport's "Tears" proved the most impressive of those sung for the first time, though the audience was cordial to "Longing" and "Triumphal March," by Tadousz Kassarn, who was present to acknowledge applause.

Two imaginative songs by Karol Szymanowski, "Lecioly Zorazie" and "Wysla Burzycka," were sung for the first time in this country. In her encores the singer turned to Negro spirituals, where she was fully at home. She is a former member of the Hall Johnson Choir. Oscar Kosches was the accompanist.

R. P.

PEOPLE In The NEWS

Miss Maynor to Open Watergate Concert Series, With or Without Mockingbird

Two years ago this summer, Miss Dorothy Maynor opened the Watergate Sunset Concert Series, and a mockingbird came in from the woods, perched on the flagpole, and accompanied her.

To night, Miss Maynor again will inaugurate the series as part of the District's Independence Day and Monument Centennial Celebration—and concertgoers will be watching for the mockingbird, which has never accompanied another singer.

Miss Maynor and the mockingbird have something in common beside their voices. For the mockingbird practices the songs of other birds, and Miss Maynor practices other arts than music.

Her ambition has never been to be a singer; it has been to enjoy living. "I enjoy so many things," she said. "I enjoy as much making a good cake, or a good garment as singing. I like to do with them well."

Certainly this short buxom Negro soprano (she is only four feet 10 inches tall) has done well the things of music. She made her debut in New York late in 1939 and in the past 10 years has risen to the top in her profession. Her voice has been called a "musical revelation" by Conductor Serge Koussevitzky. She was the 1940 winner of the Town Hall Endowment Series.

Miss Maynor was born in Norfolk, Va., daughter of a Methodist minister. At 14 she entered Hampton Institute. There she was "discovered" by Dr. John Finley Williamson, president of the Westminster Choir College, who secured her a scholarship at his institution. Studying later in New York, she went to the Berkshire Music Festival in August, 1939, where Koussevitzky heard her.

Married to the Rev. Shelby Rooks, pastor of St. James Presbyterian Church in New York, Miss Maynor spends her summers, when possible, at their farm near Yorktown, Va. Her winters are spent in New York, where she already has a concert series scheduled for the fall.

Miss Maynor, who enjoys music by moods—Brahms for some, Bach for others, it all depends—said yesterday it is "pretty sad" that popular writers can't find their own songs, and are relying so heavily on adaptations of classical works.



She enjoys so many things.

DOROTHY MAYNOR

for new musical fare. She declared that there is a great opportunity for good music in America.

For Miss Maynor, the most exciting moment of her life so far came in 1943 when she was giving a concert in San Diego, Calif.

There were 6000 people in the concert hall, and there was a blackout. No one could leave the hall. And so Miss Maynor "tried to entertain 6000 people in the dark." She sang her programmed numbers, and then sang with the audience until they could leave the hall after midnight.

DOROTHEA ANDREWS.

Dorothy Maynor A

Hit In Debut At

Lewisohn Stadium

Sat. 7-31-48

Dorothy Maynor, soprano, in her

debut recital at the Lewisohn

Stadium Saturday evening before

an audience of 12,300 persons was

an outstanding success. She rendered

three scheduled selections, following each one she pleased the

audience with four curtains calls.

Miss Maynor rendered arias "L'Amoro, saro costante from Mozart's "Il Re Pastore"; Depuis le jour from Carpentier's "Louis," and Azrael, Azrael from Debussy's "L'Enfant Prodigieux".

Her encores consisted of Strauss' "Staendchen" and "Zueignung" and an unaccompanied spiritual, "The Crucifixion."

Miss Maynor was accompanied by the New York Philharmonic Orchestra under the baton of Robert Lawrence, young American conductor, who also made his debut at the Stadium's summer concerts.

Dorothy Maynor's scholarship and skills told in article

Los Angeles plays host to another great singer this month when the soprano, Dorothy Maynor, sings under Mary Bran's auspices in Philharmonic auditorium Friday evening, Nov. 19.

The daughter of a Methodist minister, Miss Maynor originally planned a career as a teacher of home economics and handicrafts, and enrolled as a student at Hampton Institute. But there her voice won the attention of the late composer, Nathaniel Dett, and under his leadership she toured America and Europe as a member of the Hampton Institute choir.

Thanks to her studies at Hampton Institute, and later under Dr. John Finley Williamson at the famous Westminster Choir college in Princeton, N. J., Miss Maynor was able to add to her prestige by effective orchestral soloing in later years. It is rare that a conductor can work with a vocalist whose knowledge of music extends to both choral and orchestral conducting and includes, as does Miss Maynor's, the ability to play virtually every wind instrument (which fact she credits for her breath-control), knowledge of arranging and orchestration, and a thorough grounding in harmony and counter-point.

These factors are believed to be a part of conductor Serge Koussevitzky's enthusiasm over Miss Maynor's potentialities as a concert artist when the Boston Symphony conductor heard her at the Berkshire Festival in the summer of 1939, and engaged her as a soloist with his orchestra. Miss

Maynor's first season as a major concert artist was unprecedented for a vocalist, since she also appeared at that time with the New York Philharmonic, Chicago and Philadelphia symphonies, as well as with the Boston orchestra.

Despite her heavy concert schedule, Miss Maynor finds time to continue her interest in homemaking and handicrafts (concentrating on cooking, weaving and doing petit-point), and her interest in religious music is strengthened by the use to which she puts her knowledge and talents in the service of her husband, the Rev. Shelby Rooks, pastor of New York's St. James Presbyterian church.

Although she stands but 4 feet, 8½ inches, Miss Maynor's soprano is anything but small.

For her Philharmonic concert, she plans two rarely-heard operatic arias, one from Bellini's "La Sonnambula" and the other from Nicolai's good-humored adaptation of Shakespeare's "The Merry Wives of Windsor." A group of Schubert songs balances three each by Debussy and Ravel, while great interest will attach to her singing of two works by American composers: "I Hear an Army," set to James Joyce's poem by Samuel Barber, and "On a Quiet Conscience," with music by Paul Bowles to words by the English monarch Charles I.

Polio Tenor Aids Victims Of All Races

CHICAGO. — Pruth McFarlin, a 35-year-old Negro concert singer who has been paralyzed for 30 years, uses his voice to aid handicapped youth of all races according to a March Ebony photo-feature declaring he recently raised \$10,000 for the Sister Kenny Fund.

Touring the country in an automobile which he drives himself in spite of the fact that he is paralyzed from the hips down, Pruth has donated thousands of dollars of the money concert-goers pay to hear his fine tenor voice to help polio-stricken kids. Singing from a wheel chair designed by Lionel Barrymore and given to him by James Melton, the singer who is built like Joe Louis from the waist up also fights racial prejudice and discrimination.

In citing incidents of Pruth's triumph over prejudice, Ebony says:

"In Twin Falls, Idaho, a local pastor admitted to McFarlin that he had never liked Negroes. 'I don't know why, except I had an idea they were somehow different. But after hearing you sing, my idea about Negroes has completely changed. Any man whose singing can touch me like yours can't be different from me.'"

The minister then obtained accommodations for Pruth in the lily-white hotel, Ebony says.

Career Launched, June Talks of Adding Marriage to Singing



Det. 5-22-48
Daily World
SINGS AT CARNEGIE HALL—Carnegie "Pops" artist, June McMechen, brilliant young lyric soprano, sang again the immortal melodies from "Porgy and Bess" to a New York audience when she appeared Wednesday evening, May 19, at Carnegie Hall. Singing with Miss McMechen was James Young, star of the Broadway hit "Call Me Mister". The Carnegie "Pops" symphony orchestra was conducted by Richard Korn.

Miss McMechen has filled a series of radio and concert engagements since her outstandingly successful New York debut last summer at Lewisohn Stadium on the Gershwin evening of music when she sang with Todd Duncan. New York critics praised her highly, acclaiming her a "find" and a "discovery."

Her appearance as a Carnegie "Pops" artist follows the plan of the management of the series to bring outstanding musicians to music lovers of New York at popular prices. The series was begun three years ago and continues for six weeks during the late spring and early summer of each year.

June McMechen Sings at Carnegie Hall

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June McMechen, soprano, who has been selected for the second consecutive year to sing George Gershwin's melodies at Lewisohn Stadium, N.Y., on June 28. She came to the nation's attention several years ago as a Fred Allen find.

By OLLIE STEWART

NEW YORK—Back in 1942 when she was a 20-year-old soprano, representing Howard University, she sang on the Fred Allen radio show and showed promise of future greatness.

The singer was June McMechen of Hannibal Mo., and for appearing on the Allen show she was given a trip to New York and paid \$200 in cash. What's more, she was written up in the papers and talked about from coast to coast.

Her career was launched. And June was proud. She was so proud

of having accomplished that first big step toward a career on the concert stage that she had no time to think of any thing else.

She told the AFRO's Lulu Garrett that marriage would have to wait—indeinitely. Success, a musical triumph, an assured career—these things were all that mattered. That was 1942.

Today, much more mature in voice and outlook, still studying and definitely beautiful, June has a slightly different perspective. She's human she wants her musical career as much as ever—but she wants to live a normal life at the same time.

She now happily anticipates combining two careers—music and marriage—and feels that she can make a success of both.

Considering Marriage

"At this point, I am not putting marriage aside," she told me this week. "I have reached the point in my career where I feel that marriage and music can be com-

bined. I'm now sufficiently encouraged with the progress I've made."

She was dressed in a brown suit, brown shoes and a white blouse. Her black hair curled almost to her shoulders. She lives in a private home on St. Nicholas Place, and the lady of the house kept calling her to the telephone while we talked.

What is probably her most important concert appearance was made here last summer when she sang "Porgy and Bess" with Todd Duncan, at Lewisohn Stadium, on the Gershwin program.

Previously, she had sung in the opera "La Traviata" at the Water Gate in Washington with the National Negro Opera Company, in 1944, and had made a tour of certain western cities the same year with Duncan, whom she regards as a sort of father confessor.

Right now June is studying with Idelle Patterson, making local appearances whenever possible, and preparing for concerts in Virginia

and Florida in March. In May she expects to appear in Kansas—and visit her family.

"I am concentrating on radio and concert work," she said, in her very serious way. "I'm not too interested in opera—and I haven't made any effort to do popular songs."

Daughter of Physician

June is the daughter of Dr. and Mrs. Harry B. McMechen, and the Missouri physician is a brother of George B. McMechen, attorney, and member of the Baltimore school board.

She majored in public school music at Howard, with voice as a minor. Since leaving the Hilltop, she has collected a master's degree in musical education at Columbia University, here in New York, which she regards as insurance. She may want to teach some day, she said.

June is a lyric soprano. One top New York critic called her high notes "sure and pure" after hearing her sing at Lewisohn Stadium. She likes to listen to baritone voices, and tries to attend one or two concerts every week.

She has no agent at present, because she doesn't want to be tied up with a long-term contract. Her father has threatened to retire from his medical practice and manage her, if she doesn't find somebody to push her to his satisfaction.

Not Housewife Type

She doesn't smoke. She can't sew. She's only a fair cook. But when it come to eating, she's always on hand, and can eat most anything without worrying about her figure. With her, hard shell crabs hit the spot, but seafoods in general are all right.

She likes to dance, likes love stories, likes track and field and football—and several boy friends. The New Look is only for "some people" she will tell you.

Like most persons who have come to the Big City since the war began, June is apartment hunting. She lived at the International House for a while (she works there part-time now at the information desk), but most of all she wants a place of her own where she can collect records, and loosen up her voice when the mood comes on.

Anybody got a soundproof flat to spare?

concerts in each of the colonial capitals of West Africa, donating the proceeds to the local Red Cross and wounded soldiers fund.

This Is How Etta Moten, Singer, And Claude Barnett of ANP, Manage

By TOM SCHALK JOHNSON

Do two career people ever mate and mate happily? Can two people, both "big" in his and her own right, achieve the almost impossible feat of being happy and married . . . to each other? This week we have brought you what two outstanding persons have to say about it. Two people who go their separate ways when the careers are on, but who merge happily for a "Mr. and Mrs." period when the careers are laid aside for the time being. We present Mr. and Mrs. Claude Barnett. Claude Barnett of the Associated Negro Press and Etta Moten of the concert stage, both known throughout the length and breadth of this country . . . and both achieving a happily married life in spite of it!

Etta Moten is the very young and gorgeous mother of two grown girls. She has handled her motherhood with the same ease and understanding that she has handled her career.

WHEN IS IT "MRS."?

According to Miss Moten, the very first question she is asked by a new acquaintance is "Is it Miss Moten or Mrs.?" Her answer is, "It's Miss Moten, but Mrs. Barnett."

Miss Moten, who dashes from one coast to the other on concert tours, has taken much time out recently to help boost the National Council of Negro Women. She always appears, either for a concert or a club meeting, in very handsome raiment. And she specializes on hats!

Here is what she has to say about how different people can say the same thing and each have entirely a different meaning.

A WOMAN SAYS . . .

"Dear me, I don't see how you can stay away from your husband so much!" That, Miss Moten says, is a warning. A man will say, "Umm . . . I don't see how your husband let's you stay away from him so much." That's a compliment!

Miss Moten goes on: "As a matter of fact, they are both wrong. Mr. B. is away from home almost as much as I am. Our two careers entail much travel. It is only natural that, for assignment or often by design, our paths cross. If I'm on the West Coast, for example, there will be some urgent newspaper business out there which needs his attention. If I'm in Florida, he finds that the agricultural situation there needs his attention . . . so he comes to Florida. Then each of us takes a week-end away from our separate careers and go flying across the sea to Nassau as 'Mr. and Mrs.'"

BACK FROM AFRICA

The Barnetts have recently returned from a fourth-month "Mr. and Mrs." interlude. She says, "While we were in Africa and Europe, I was only Etta Moten the day before and the day after my concerts."

She gave a concert in each of the four British colonies and the Republic of Liberia in West Africa.

The Barnetts' interests are similar . . . people . . . their culture, sculpture, music, painting, carving, weaving and recipes. They have a fine collection of each . . . beginning with friends and ending with good things to eat.

KEY:

Etta Moten is back at work now. She is working on a new program for lecture-recitals. So, for two hours each day she rehearses . . . while Mrs. Barnett plans and prepares two meals each day after the rehearsing is over.

The often sought "key" to a successful marriage of two career people, according to Etta Moten is, "It is in these regular 'Mr. and Mrs.' interludes. Not necessarily a trip, but perhaps just being at home TOGETHER, and finally and positively, in the woman's ability during these interludes to cease being Jane Smith Doe, the careerist . . . to relax and be Mrs. John Doe and like it."

CONCERT PROGRAMS — Etta Moten, who has just returned from an extensive tour of West Africa, is shown in native costume, was so captivated by African life and music that she has added to her concert program a group of African songs.

ETTA MOTEN ADDS AFRICA TO HER CONCERT PROGRAMS — Miss Etta Moten who has just returned from an extensive tour of West Africa and who is shown in native costume, was so captivated by African life and music that she has added to her concert program a group of African songs. In the colleges and schools before whom she is appearing in an extensive itinerary she is also showing color films which she and her husband took depicting scenes of today in Mother Africa. She tells the students about life there and especially among African women whose status she declares must be raised before full progress can be achieved. While overseas she gave

Ohio State News
Sat. 6-12-48

Columbus NANM In 28th Year; Plans For National Convention

The people of Columbus have forged ahead to advance culturally and intellectually. Music has played a large part in this chain of improvement. One of the finest links in this field is the Columbus branch of the National Association of Negro Musicians (NANM).

Founded Dec. 20, 1920, this organization has played its part in the city's history for nearly 28 years.

Some of the charter members were J. Cleveland Lemons, president; Maud Nooks Howard, vice president; Attorney L. H. Godman, treasurer; Mayme G. Artis, secretary; Attorney Samuel Walters, Ella Anderson, Cleota Collins Lacey, Daisy Hall Rice, Martha Stewart Hough, Sam Stewart, Dr. Claudius Forney, Dr. Lloyd Jones, John Bowles and Ollie Garnes.

All of these members were fine musicians and lovers of the finest in music.

The group's first concert presented Marian Anderson and was given at the Old Board of Trade Concert Hall on April 15, 1921. History was in the making that night. Miss Anderson was awarded a \$400 scholarship—her first.

J. Cleveland Lemons was elected delegate to the national convention in 1921. Following an invitation by Mr. Lemons, in 1922 convention headquarters were established in Columbus at St. Paul's AME Church.

Many fine concerts were given through the intervening years and many notables brought to the city. Gracing the roster were such famous names as the Weir-Geeter Trio, Soprano Estelle Pickney, Violinist Harrison Farrel, Baritone Jules Bledsoe, Pianist Josephine Harreld, Pianist Tourgee DeBose and Soprano Etta Moten.

HELEN PHILLIPS GIVES FIRST LOCAL RECITAL

Helen Phillips, talented young Negro soprano from St. Louis, gave her first New York recital yesterday afternoon at Town Hall. She evoked warm enthusiasm from her audience, and it was well deserved, for she is a skillful and sympathetic singer with a particularly fine natural voice. *Wed.*

The voice is pure and consistent throughout, being warm and rich in the lower registers, and sweet and true at the top. It is good, too, at almost any dynamic level, for she can manage very pleasing soft tones as well as ample, full notes for ringing climaxes. *3-17-48*

She was nervous when she began with Handel's "Come Ever Smiling Liberty," but her voice soon warmed up and from then on there wasn't an inaccurate, unpleasant sound all afternoon, although there were one or two occasions of slight overstress.

Since it included Verdi's "Pace, Pace, Mio Dio," lieder by Mahler and Negro spirituals, Miss Phillips' program called for a considerable range of style and interpretation. No doubt she will develop into a more finished artist, but she already has nearly all the rudiments. She showed both imagination and taste, and an appreciation of differing musical styles. *Wed.*

The Mahler songs were especially fresh and winning. She sang them with refinement and gentle feeling. In the Verdi aria, and in the second aria she added as an encore, "Voi lo sapete" from Mascagni's "Cavalleria Rusticana," she showed she could also encompass the intensity of opera. *3-17-48*

A French group, with songs by Widor, Rabey and Fauré, was also approached in its own style. Her selections in English included Granados' "The Maja and the Nightingale," Griffes "By a Lonely Forest Pathway" and George Kemmer's "Balm in Gilead."

Gone Gal 28/10/48

When Cab Calloway first heard Toni Harper, he paid her the highest compliment in the Calloway scale. "That little gal," said he solemnly, "is real gone."

However real she is gone, Toni Harper is obviously going further. A dreamy, fidgety little girl of ten, Toni is one of Hollywood's about-to-be-discovered wonders. Columbia Records will shortly release her first two records, and last week she was signed up for a Hollywood musical.

When she patters to the center of a stage, smooths down her dress, poises her small hands like a tiny coffee-colored ballerina, and starts out on a husky, whispery ballad, she seems only a step away from being a Maxine Sullivan or an Ella Fitzgerald. In the records she has made for Columbia, the words sound like jived-up Mother Goose. Sample:

I'm nine years old but I'll soon be twenty-four.

I'm nine years old but I'll soon be twenty-four.

The man I marry gotta own a candy store.

Chicago, Ill.

The words were written specially for her, to an old blues tune,* but otherwise the musicians make no concessions to her age. Toni doesn't need any. Her breathy voice is grown-up, her phrasing fresh, and her rhythm as good as if she had been singing since the birth of the blues.

Toni got her rhythm naturally. Her mother was once in the Cotton Club chorus, has always wanted her kids in show business. And her father, a redcap at

* Sent for You Yesterday, Here You Come Today. *Man 3-1-48*



TONI HARPER
Real rhythm. *Man*

Los Angeles' Union Station, owns a roomful of hot records—Ella Fitzgerald, Duke Ellington, Louis Jordan. "Daddy likes to riff," says Toni sternly. "Sometimes he keeps us awake all night." But two years ago, Toni began riffing, too. *Man*

One day, M-G-M Dance Director Nick Castle, who runs a school for professional children on the side, heard her improvising on *Waitin' for the Train to Come In*. He gave her a part in a Christmas revue. Toni stole the show. Later, she appeared in stage shows with Cab Calloway and a broadcast with Eddie Cantor. *3-1-48*

Between shows and trips to the studio, Toni likes to skip rope, ride bicycles, and listen to the Lone Ranger. She is not much impressed by her singing and is cool when her father insists on playing her records for visitors ("I just like to sing. It sounds pretty to me, that's all"). At school, she always gets As or Bs, no one else is much impressed either. Since she tends to syncopate even her school songs, her teachers don't ask her to sing solo. But Toni doesn't care. "School songs," says she "is corny."

Time Chicago
Toni Harper, "Heb-Styled Mother Goose" Songstress, Is Newest Records Sensation.
Man 7-30-48

NEW YORK—She's nine years old, cute as the proverbial bug's ear, and handles a song with a poise and polished technique that amazes show business veterans. Her name is Toni Harper, and her pert, heb-styled singing has captivated radio and jukebox audiences from her native California to the East Coast. So much so that Toni's debut Columbia recording of two delectable ditties, "Candy Store Blues" and "Dolly's Lullaby," is moving right into the best-selling class.

The mite-sized songstress from Grade B-6 in Los Angeles' West 36th Street School has been vocalizing almost since the time she graduated from diapers. Her ingenious improvising and natural sense of rhythm prompted her parents to enroll Toni at a professional children's school several years ago. There she studied dancing, until instructor Nick Castle overheard a Harper "improvement" on "Waitin' for the Train to Come In," and spotted Toni in a singing role for his big Christmas Revue. The talented youngster stole the show. Then came other theatre and all-star show appearances. Eddie Cantor heard Toni's fresh, whispery voice and asked her to sing on his special Christmas broadcast. A few hours before air-time, Toni was informed that she was to sing the closing number, "Jingle Bells." Together with her arranger and accompanist Eddie Beal, Toni worked out

a bright, effervescent version of the tune that was another show-stopping hit. A Columbia Records executive heard the program and within twenty-four hours Toni had a contract and a recording date. In the last frantic days of December, before the recording ban went into effect, Toni cut four tunes. The lyrics were written especially for her, a sort of "Mother Goose in jive-talk." Otherwise the music makes no concession to her age. Toni sings the blues in a breathy, grown-up voice, with fresh phrasing and syncopation that's reminiscent of Ella Fitzgerald.

Rhythm is Harper family tradition. Toni's mother was once in the Cotton Club chorus. Her father, a redcap at Los Angeles' Union Station, has a large collection of hot records, and Toni cut her musical teeth on Ellington, Louis Jordan and Fitzgerald. She likes to sing "because it sounds pretty to me," but isn't over-impressed with her success. Toni prefers hearing the Lone Ranger's exploits to listening to her own records. She leaves her professional matters in the capable hands of talent agent Lou Irwin, who has helped other "discoveries" like Ethel Merman, Margaret O'Brien and Ella Logan. Next on Toni's agenda is a role in a Hollywood musical. *7-30-48*

Negro Prodigy To Plug Pabst Beer This Fall

NEW YORK—More Negro talent is invading the airwaves. Toni Harper, nine-year-old singing find is slated to join the Eddie Cantor show next fall.

Toni, whose recording of "Candy Store Blues" has given the Columbia Recording Corporation another best seller, will help the banjo eyed comedian, whose real name is Izzy Iskowitz, plug Pabst Blue Ribbon beer. *7-10-48*

Her contract, which includes some real nice figures, will run for three years. The show will be a network affair, giving Toni a larger audience each week, than many an old trouper has reached in a year.

Cantor, who goes all out for charity and children, is one of the discoverers of the child sensation. She worked with him and Bob Hope on a Christmas broadcast last year.

Just about that time she was also discovered by Columbia Recordings, and they rushed through the waxing of "Candy Store Blues" before the recording ban went into effect.

Columbia still has its weather eye cocked on her, and if the recording ban is dissolved or midtied in the fall, as present signs indicate, she will probably be cutting more platters for the big firm again.

There has been some talk of several sides to go into a children's album, which would probably be a sure bet for the best seller class.

Eddie Miller, Ray Mauduc and Jock Norman has long been interested in Toni's talents and was proud to present her to the youngster who easily takes her place among the top entertainers in show business today. *7-19-48*

The number is one of the most frequently requested tunes on his station's list, and dedicated the number last Friday evening, July 16, to the city parks' annual Lantern Parade which featured hundreds of teen-age youngsters.

11-YEAR-OLD "CANDY STORE" BLUES SINGER MAY EARN \$20,000 IN 1948, SAYS "LIFE" MAG. FEATURE STORY

Black Dispatch
Gifted Child Has 5-Year Columbia Record and Movie Contracts

Albany City

The several million weekly copies of LIFE magazine under date of July 19, carried three excellent photos and a feature story of sensational child singing star, Toni Harper, Los Angeles, California, infant daughter of a Union Station redcap. Toni was first publicized in a feature magazine. Toni went into the hit class with a story by EBONY magazine. In a month after its release and with her first and so far only re-year contract. Toni is also featured release to date, "Candy Store Blues," especially written for her movie. All of which is expected after her dancing teacher heard her improvising a melody. *7-24-48*

The gifted child became famous Columbia has signed her to a five-year contract. Toni is also featured release to date, "Candy Store Blues," especially written for her movie. All of which is expected after her dancing teacher heard her improvising a melody. *7-24-48*

The catchy, saucy tune sung by Clayborn White, city disc jockey.

Toni Harper Sings In Norman's Jazz Bash
LOS ANGELES—LIFE vocalist Toni Harper chalked up a tremendous triumph last week on disc jockey Gene Norman's jazz bash in the Pasadena Civic. The pert and polished performer, a mere ten years old, repeated encore after ten years old, repeated encore after rendition of "Lady Be Good," patterned after the famous Fitzgerald record, astonished an audience of 3,000 people. *7-24-48*

Petite Miss Harper performed with such mature musical greatness as Benny Goodman, Mel Powell,



CUTE AS A KITTEN—Toni Harper, diminutive blues queen, has just recorded "Tabby the Cat," official theme song for National Cat Week. Toni's "Candy Store Blues" was earlier chosen theme song for National Candy Week.—Authenticated News Photo.

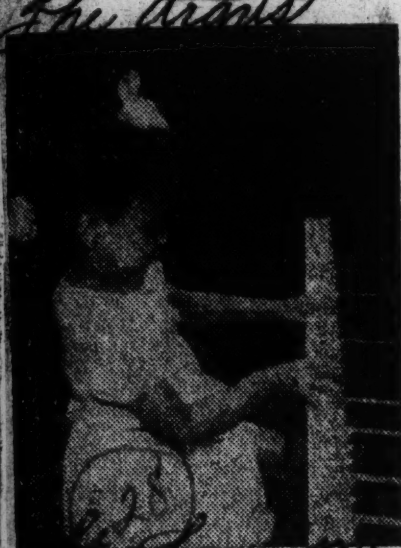
Genius Margaret To Play Fifty Concerts

CHICAGO — Four-year-old Margaret Harris, local colored girl who amazed the most hardened music critics with her execution of complicated classical selections is declared in the April issue of Negro Digest to be performing at least 50 concerts this Fall. *28 The Guide*

Little Margaret, who became famous as the result of a church recital performed at the age of three, is not at all excited at the prospect of this extended concert tour one full year before she enters the kindergarten, Negro Digest says. Rather, the talented moppet is more worried about the welfare of her battered doll, Rozarian. This doll is the one that Margaret always perches on the music shelf of her piano while she is playing. *4-4-48*

"There's nothing precious about Margaret," the article states. "Except for her astonishing musical talent, she's as normal as any of her playmates. She's demure, as a four-year-old should be. She's not subject to tantrums, as some spoiled four-year-olds are. She makes no bid for extra attention."

Piano Prodigy



St. Louis Mo.
LITTLE MARGARET ROZARION HARRIS, 4-year-old child piano prodigy, known as the "Mozart of Today" who appeared at the Ninth Annual American Music Festival at Comiskey Ball Park, Chicago, Saturday night, July 17. *7-23-48 (ANP)*

GENIUS MARGARET TO PLAY 50 CONCERTS

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Margaret Harris, 4-Year-Old

Pianist, Plans 50 Concerts

CHICAGO, Ill. — Four-year-old Margaret Harris, local girl who amazed the most hardened music critics with her execution of complicated classical selections will perform at least fifty concerts this fall. *Oct. 4-3-48*

Little Margaret, who became famous as the result of a church recital performed at the age of three, is not at all excited at the prospect of this extended concert tour one full year before she enters the kindergarten. *(28)*

Rather, the talented moppet is more worried about the welfare of her battered doll, Rozarian. This doll is the one that Margaret always perches on the music shelf of her piano while she is playing. *Maple St.*

"There's nothing precious about Margaret," a magazine article states. "Except for her astonishing musical talent, she's as normal as any of her playmates. She's demure, as a four-year-old should be. She's not subject to tantrums, as some spoiled four-year-olds are. She makes no bid for extra attention."

13-Year-Old's Boogie Wows Heidt Crowd

Courier-Journal

By H. BRUCE PRICE.

A classy bunch of professional entertainers and an amateur 13-year-old Negro boy beating boogie on the piano got a round of applause that reached to the rafters of the Armory last night. *Louisville, Ky.*

The performers were presented by Horace Heidt and his band. The amateur at the piano was Raymond Howard of 612 E. Hill who was selected by the audience's applause as the winner in a musical talent contest conducted by Heidt as part of the show. *Tue. 6-1-48*

Young Howard was awarded \$20 and the privilege of competing in Heidt's national talent contest. The contest is divided into quarters. Finals of the third quarterly contest will be held in August. The 13-year-old pianist will enter this part of the contest when he appears on Heidt's coast-to-coast radio program in Flint, Mich., Sunday.

Get Heidt Contracts.

The winners of each quarterly contest are given contracts with Heidt's band.

Raymond competed last night with four other contestants. Second prize and the privilege of competing at Flint was awarded to Beth Hastings, 133 E. Francis. Mrs. Hastings is a housewife who sometimes appears with bands here as a whistler. Last night she whistled "Indian Love Call."

Heidt announced the winners would be chosen according to the applause they received, and asked County Judge Horace Barker to help him judge.

Other entrants in the contest were Irving Goldstein, 1038 S. Second; Bobby Jones, 3518 Henry, and Don Roberts, 510 W. Tenney.

Courier-Journal Plays Harmonica Well.

Goldstein played "Begin the Beguine" on the harmonica, and did it remarkably well. It's an old, familiar tune, and he contributed harmonies and improvisations which made it sound as good as new.

Jones, a student at the Cincinnati Conservatory of Music, played improvisations on the clarinet, and Roberts sang "Old Man River."

Show How It's Done.

But it was the professional

boys who showed, without any doubt, how it ought to be done. There were eight solo performers and a trumpet trio, all accompanied by the band.

These soloists are winners of former Horace Heidt talent contests. All of them were young with lots of the old ginger and a contagious pleasure in making people forget their troubles.

The estimated crowd of 7,000, including thumb-suckers, bobby-soxers, and septuagenarians, paid them tribute with every human sound except the boo and the Bronx cheer.

A boy named Harold Peck got out and danced as though he might be the next Fred Astaire—fast, savage, and light.

Impersonator Good.

Then there was Richard Melari, a singer. He impersonated all the favorite band and radio vocalists, including the Ink Spots and Frank Sinatra. And, as Heidt told him after Melari did a take-off on Frankie singing "Night and Day," his impersonation was that it was better than Sinatra himself.

Another singer that set the crowd to shrieking was Harold Parr. He sang "Nature Boy," and somehow he made that insipid piece sound like a good song. He also got the most out of "Ave Maria" and "Red River Valley."

"Tiny" Hutton, a fat boy who sang something to the effect that he isn't too fat for some girls he knows, was a riot. He was followed on the program by Patty O'Hara, and she was just about as funny in the same way.

Pianist Sends 'Heat Waves.'

There were some instrumentalists, and every one of them was first rate. There was Vic Valenti, sending out the heat waves from the piano, for instance. And Dick Contino on the harmonica, Jerry Rothaus on the percussions, and Pat Theriault on the banjo. The trio on the trumpets were members of the band, and, believe it or not, they made trumpets sound like bells, playing "The Bells of St. Mary."

The whole show was one of the

best this town has seen for many a long day. *L-1-48*

'Carmen' Blasts Intermarriage Theory In Ohio



"CARMEN JONES" AT PORTSMOUTH.—Muriel Rahn, luncheon guest of the Kiwanis Club in Portsmouth, O., accepts "with great pleasure" the all-white group's certificate of appreciation. Photo shows John L. S. Snook, Kiwanis head and prominent banker, making the presentation as Elmar Burrows, the noted singer's accompanist, and Mrs. Jean White Haley look on.

Stepping out of her usual role as a stage and concert artist, Muriel "Carmen Jones" Rahn recently addressed the Portsmouth, O., branch of the internationally-famous Kiwanis Club.

The theme of her talk was "No Arms—Opportunity." Her listeners comprised the leading business men of the Ohio town.

Declaring that Negroes are most interested in securing job opportunities, educational opportunities and other rights granted every American citizen, the artist lambasted the "enemies of real democracy who raise the false issue of intermarriage as a means of continuing discrimination and segregation."

As a fitting finale, the versatile Miss Rahn sang "Let's Break Bread Together."

John L. S. Snook, local banker and governor of Portsmouth Kiwanis, presented Miss Rahn with a certificate of appreciation.

Dixie Daily
Hails Muriel

WINSTON-SALEM, N. C. (ANP)—Prominent citizens and interracial leaders here are still discussing the reception accorded Mu-

riel Rahn, the famous soprano who appeared at a leg auditorium under the auspices of the Winston-Salem Music Association Monday night of last week.

It was not the social festivities they were talking about, nor was it some special party given in Miss Rahn's honor.

TWO COLUMN PICTURE

It was the manner in which "Carmen Jones" was received by the daily press, especially the Winston-Salem Sentinel, which gave the talented artist a three-column spread on a page where Negroes are seldom given prominence.

The story, reported by feature writer Frances Griffin, raved about Muriel (referring to her as Miss Rahn) for more than 600 words and carried a two-column picture for reportorial emphasis.

It was so unusual that some leaders began calling the gesture another first with predictions that their long fight for news space in local dailies was slowly but surely being won.

MURIEL RAHN
ON CONCERT TOUR

CHARLESTON, W. Va., Apr. 5—

Soprano Muriel Rahn, off on the second leg of her college-sponsored concert tour, told newsmen and women here Easter Sunday that real and complete equality would be won only through a continuous fight to guard one's rights as a human being.

Miss Rahn, who is scheduled to appear at Knoxville College next Monday evening and at Lane College two days later, will be presented also at Florida A. & M. College on April 13. Afterward, she will visit Tuskegee before returning to New York for her annual Town Hall Concert.

Before leaving this city where hundreds of music lovers turned out to hear the famous singer, Miss Rahn said:

"A bully is a person to be abhorred but there is still good reason to carry a fighting shoulder-clip in the matter of jim crow and segregation. Occasionally, I feel that a serious disservice is being done our race by many of our leaders. Too often they are not vocal enough in their protests

over the evils of jim crow. If the President of the United States is conscious of this trend, then certainly every Negro should double his own efforts in this direction."

Asked by one reporter what she was doing to aid the fight to eliminate discrimination, Miss Rahn answered:

"Certainly prayer is not going to take me out of a southern jim crow coach, nor teach a racist in Indiana that I should be allowed to ride in the hotel elevator placed there for paying guests.

"I go into every situation with 'two guns' and when I encounter prejudice, I believe that it is only right to fire my guns by taking the matter to the courts. If this is what some people call publicity-seeking, then I intend seeking a great deal of publicity in my fight for justice."

MURIEL RAHN
HAS GREAT YEAR

NEW YORK, Dec. 27—Chalk up the year 1948 as an eventful one in the career of Muriel Rahn! Besides her coast-to-coast concert tours, the former star of "Carmen Jones" has quietly gone about the business of opening a "wedge" in the employment ranks of the great Metropolitan Opera Company in New York.

Utilizing every possible means at her disposal to focus attention of the Met powers on her talent and that of other young Negro artists, she has made two preliminary auditions for the "Met Auditions of the Air" programs (which were not broadcast but which were listened to by the Auditions Committee), and has sung two performances of the title role of the opera "Aida" with the Salmaggi Opera Company, to which she invited Edward Johnson, Met. Manager, and others of importance.

Finally, to prove her ability for a Met. berth, she stood toe to toe with

several veteran Met. stars on the stage on Dec. 26th at the annual American Guild of Musical Artists Benefit and sang the leading role of the second act finale of "Aida" in company with Ramon Viney, tenor; Claramae Turner, mezzo-soprano; Jerome Hines, baritone; John Brownlee, baritone, and Norman Scott, basso, backed by the 150-voice Met. Chorus and Symphony of 85 musicians under the baton of Maestro Wilfred Pelletier.

Recitalist



Muriel Rahn, one of the outstanding performers of the title role of "Carmen Jones" on Broadway, will be presented by the Eta Phi Beta Sorority in a recital Monday night in the Detroit Institute of Arts. She was the first Negro artist to sing in the Yale Bowl summer concerts and first to sing the title role of "Aida" with the Salmaggi Opera Company last August.

MURIEL RAHN HEARD IN 4TH RECITAL HERE

Muriel Rahn, soprano, who gave her fourth New York recital yesterday afternoon at Town Hall, is beginning to calm down. Her program was carefully prepared and she showed herself far more serious in approach than she was at her recital a year ago. *Muriel*

She is still not a finished concert artist, but she is no longer living on her success as "Carmen Jones." There was a greater effort to interpret her selections and the emphasis was more on the music than on her own deportment. She was especially impressive in two of her selections, the spiritual "An' I Cry," and a new song she introduced to this city, Silvestre Revueltas' setting of Langston Hughes' "Song for a Dark Girl." *5-3-48*

In the spiritual there was none of the forcing of tone that often spoiled the quality of her voice elsewhere, and there was such easy familiarity with the style and thought content that she could sing directly from her own feelings. In the moving Revueltas song, too, there was the same emotional directness.

Now she needs to be able to approach the classics with the sense that they are just as alive and contemporary. Her present approach is to view them too much as set pieces that must be sung rather too loudly in a given way—though she is to be congratulated for having the enterprise to break tradition by singing the long aria from "Der Freischütz" in English.

She is a likable person with a voice of good range and ample carrying power. It was a pleasure to note so much improvement. Rudolf Schaar was her accompanist. The Greater Harlem Christian Youth Council was named as the beneficiary of the concert. *R. P.*

Muriel Rahn To Break Precedent In 'Aida'

Set 7-31-48
NEW YORK — Muriel Rahn, concert soprano star who became the first Negro artist to appear in the Yale Bowl Summer Concerts with the 87-piece New Haven Symphony a few weeks ago, will set another precedent when she takes on the title role of "Aida" in the "Opera Under The Stars" series at the Triboro Stadium in New York on Saturday evening, August 7, with the Salmaggi Opera Company. *Chicago*

Appearing opposite Miss Rahn will be Mario Pasquetto, noted Italian tenor who was imported

PREPARING FOR GERSHWIN NIGHT AT CARNEGIE POPS



Jack Shaindlin, conductor (left), accompanies Muriel Rahn and Edward Matthews in rehearsal for Tuesday's concert.

from Italy by Maestro Salmaggi to sing the role of "Rhadames." With the exception of Miss Rahn, the company will be all white.

Muriel Rahn

The New American
to 'Aida'
Baltimore, Md.

NEW YORK — Muriel Rahn, concert soprano star who became the first of her race to appear in the Yale Bowl summer concerts with the 87-piece New Haven Symphony a few weeks ago, will assay the title role of "Aida" in the Opera Under the Stars series at Triboro Stadium, here, Saturday evening, Aug. 7, with the Salmaggi Opera Company. *7-31-48*

Appearing opposite Miss Rahn will be Mario Pasquetto, Italian tenor, who will sing the role of Rhadames. With the exception of Miss Rahn, the company will be all white. *Set*



Miss Rahn

Miss Rahn appeared in a role similar to "Aida" last September at Carnegie Hall in an original opera, "The Martyr," by H. Lawrence Freeman.

Rahn-Matthews In Yale Bowl Pop Concert

The Courier
Bellefleur, Va.
Set 7-10-48
NEW HAVEN, Conn. — Muriel Rahn, soprano, and Edward Matthews, baritone, were resoundingly applauded in a tremendous reception in their appearance at the Yale University Bowl "Pop" Concerts here Tuesday night. The artists were soloists with the eighty-seven-piece New Haven Symphony Orchestra, under the direction of Conductor Harry Berman. *Set*

The ivy-covered Bowl of Old Eli was jammed with thousands of Connecticut music lovers and summer school students of Yale to hear the noted concert stars in their solo and quiet selections from the works of the old masters.

The audience clamored for many encores from the Broadway operas with which the two singers are identified — "Carmen Jones," in which Miss Rahn starred, and "Porgy and Bess," in which Mr. Matthews sang the leading role.

Japanese Negro, whites in concert package for tour

Chicago
Set 6-5-48
NEW YORK — By enterprising Dick Campbell, manager-husband of singer Muriel Rahn, something new had been added this week. Campbell has signed a "quadri-color" team of artists for a concert tour.

The team includes Negro tenor Napoleon Reed, formerly of the "Carmen Jones" company; Scotch-Irish New York opera contralto Elizabeth Dunning; Japanese concert soprano Hideko Yoshino, and English-American basso Burton Cornwall. Just for good measure the four are accompanied by German Jew, Rudolph Schaar. The group will tour the South and go to the Coast. *6-5-48*

"Carmen" Star Kiwanis' Guest

The New American
Set 6-3-48
PORTSMOUTH, Ohio — Stepping out of her usual role as stage and concert artist, Muriel Rahn, star of "Carmen Jones," addressed the local branch of the internationally famous Kiwanis Club here last week as luncheon guest, using as her theme, "Not Alms—Opportunity."

Declaring that we are most interested in having job opportunities, educational opportunities and other rights granted every American citizen, Miss Rahn spoke against "enemies of real democracy who raise the false issue of intermarriage as a means of continuing discrimination and segregation." As a fitting finale, she sang "Let's Break Bread Together." John L. S. Snook, banker and Governor of Portsmouth Kiwanis, presented Miss Rahn with the club's certificate of appreciation.

Soloists Make Hit At Yale University



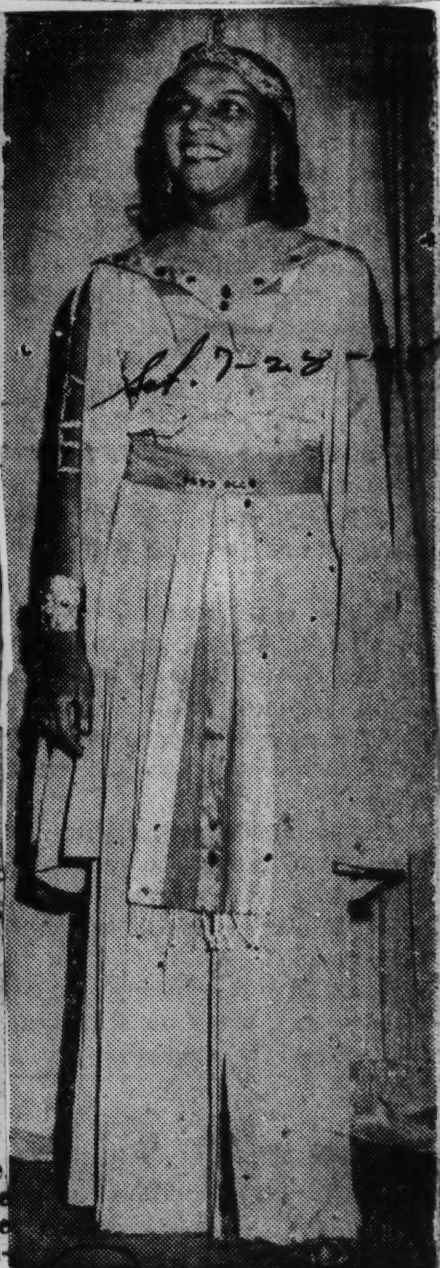
Muriel Rahn, soprano, and Edward Matthews, baritone, scored heavily in the Yale University Bowl "Pop" Concerts here last Tuesday night. The artists were soloists with the 87-piece New Haven Symphony Orchestra, under the direction of Conductor Harry Berman.

The two soloists, who were the first Negroes to appear in the traditional Yale Bowl Summer Concerts, were so successful that a return engagement for next season was immediately requested. Above, Conductor Harry Berman has just presented Miss Rahn with a bouquet of red roses from the New Haven Chamber of Commerce as Matthews looks on approvingly.

MURIAL RAHN TO DO 'AIDA'

NEW YORK—Muriel Rahn, contralto, who became the first Negro artist to appear in the Yale Bowl Summer Concerts with the 87-piece New Haven Symphony a few weeks ago, will set another precedent when she takes on the title role of "Aida" in the "Opera

appeared in a role similar to "Aida" last September at Carnegie Hall in an original opera, "The Martyr" by H. Lawrence Freeman, noted Negro composer.



Muriel Rahn Sets World Record For Concert Singer

It's news when someone "breaks" a world record, but what happens when one "sets" a world record? Concert singer, Muriel Rahn would really be qualified to answer, but her reply would probably be "Nothing". In fact, Miss Rahn didn't even know she had set a world record until she was told about it two weeks ago.

It took her manager, Dick Campbell, that long to dig up facts and statistics to substantiate the claim.

Campbell mailed out 1,000 questionnaires to music critics, singers, concert managers, teachers, music schools, opera houses, concert halls and universities, and asked them ONE question:

"Do you know of any concert singer in the world besides Muriel Rahn who has appeared in the role of soloist at New York Town Hall, the Metropolitan Opera House and Carnegie Hall in New York on THREE SUCCESSIVE DAYS?"

Music critics from the daily press scammed through back issues of music pages, files and date-books of concert managers as far back as the beginning of the twentieth century, but no one came up with proof of a similar record. Here in the Muriel Rahn record:

Sunday, May 2, 1948: solo recital at NEW YORK TOWN HALL for benefit of Harlem Christian Youth Council; Monday, May 3, solo appearance at METROPOLITAN OPERA HOUSE for benefit of United Nations Appeal for aid to overseas children; Tuesday, May 4, solo appearance at CARNEGIE HALL for famous Carnegie "Pop" Concerts (6th consecutive time).

In order to motivate further research, Miss Rahn's manager, Dick Campbell, is offering a reward to anyone who can prove that any other singer has appeared in the role of soloist at New York's three top-ranking Halls on THREE successive days. Claimants may contact or write Mr. Campbell at 81 East 125th Street, New York 25, N. Y.

Muriel Rahn Finds Dixie Dailies Giving Negro Artists Break

NEW YORK (AP)—An exclusive interview given the writer this week, Muriel Rahn, better known on Broadway as "The Original Carmen of Carmen Jones," who has just successfully toured the south for the past five weeks, said that "for the first time that I can recall, the southern white press is giving recognition to Negro artists through its columns."

Miss Rahn, who has just completed more than 32 concerts than began with a tour of the west and middle west, stated that while in the past the southern dailies only saw an artist like Marion Anderson, this year the writers have

"bended over" in giving her, as well as other Negro artists very much coverage.

When questioned if she had any special papers in mind, the artists mentioned there were a few papers that she wished especially to mention, including the Greensboro, N. C., "Morning News"; the "Record News" of Wichita Falls, Tex.; the Savannah, Ga., "Morning News"; Charleston, S. C. "News and Courier" and the "Fort Worth Star-Telegram."

Miss Rahn said that she recalls her first concert in Ft. Worth in 1946, she was given favorable mention by the daily, probably three or four paragraphs at the most, but in 1947 she was so well "covered" that it took the writer more than 10 or 12 paragraphs to complete his story.

In regards to the Charleston, S. C., daily, she was given a favorable writeup following her concert but in regards to her picture being used, she commented that "Charleston is still Charleston, you know."

Before completing her season this year, which will end with her annual New York Town hall recital on May 2, and an appearance with the Carnegie Hall symphony two days later, Miss Rahn will appear in Tennessee in two concerts, including one for Lane college at Jackson and the other at Knoxville, and finally at Tallahassee, Fla.

Muriel Smith Vaylts
The Pittsburgh Courier
To Grand Opera Role

NEW YORK—Muriel Smith who was last seen here on Broadway in "Our Lady," but excited the critics in the role of Billy Rose's production of "Carmen Jones," will take the top role in the Salmaggy Opera Company's production of "Carmen." Taking the big step from the legitimate theatre to grand opera is considered quite a jump. It will mark the talented soprano-actress' first appearance on the operatic stage. Part of the Salmaggy open-air season at Randall's Island, the production will take place at the Triborough Stadium on the third week in July.

Washington Calling

Montgomery Advertiser
Communists Welcome Martyr Role

By
MARQUIS
CHILDS

WASHINGTON.

THE contrast between the two worlds could hardly be greater. It is the kind of heightened drama characteristic of our time.

The contrast is sharper because it occurs within one family. The central figure is Paul Robeson, the Negro singer with the magnificent voice and the magnificent presence.

Robeson is a member of the executive committee for Henry Wallace. He came to Washington the other day to testify against the Mundt bill to control or outlaw communism.

He expressed himself freely in spite of heckling from members of the Senate judiciary committee. As he has done often in the past, Robeson charged repression, discrimination and a drive to establish a fascist state. He refused to say, in answer to repeated questions, whether he was a member of the Communist Party.

Traveling through the United States, he has made the same charges before large audiences. I saw him at a huge Wallace rally in Madison Square Garden, when 20,000 people cheered his singing.

This crusade in politics comes for Robeson on top of a distinguished career. Who's who in America lists several honorary degrees, including one from Columbia University. At his own college, Rutgers, he was Phi Beta Kappa; and Walter Camp rated him an all-American end. His record in the theater and on the concert stage is a long series of triumphs.

THE other side of the drama occurred in that other world, Russia. The story told here came from an individual who was directly involved. I have confidence in the integrity of that individual and in the details of the story as he tells it.

Some years ago, one of Robeson's near relatives went to the Soviet Union to live. He renounced his U. S. citizenship to become a Soviet citizen. He believed that Soviet Russia, in abolishing racial barriers, had established a world of full equality in which justice and truth would certainly prevail.

About two years ago, this man came to the American embassy in Moscow. He asked to see an official of the embassy whom he had previously met once or twice. Plainly in a state of great agitation, he asked if they could talk in some private room—not in the official's office, where he was afraid there would be listening devices.

They went to a room on the second floor of the embassy. There the former American told the official that he couldn't stand living in Russia any more. He was afraid for his life. He pleaded for help.

The official replied that unfortunately nothing could be done. Once an American citizen has renounced his citizenship, he loses all right of protection or asylum. The visitor, in a state bordering on open

hysteria, left the embassy.

STANDING at a second-floor window, the official saw plain-clothes secret police, stationed near the embassy, begin to follow the unhappy man. No American has ever seen or heard of him again and he is presumed to be either dead or in a labor camp.

Of course, there is discrimination in the United States—and repression, too. But Paul Robeson can denounce it. And men with lesser talents and smaller stature can speak their minds.

In that other world of Russia, no protest of any kind is possible. The answer to even a whispered protest is prison or death. What is so strange is that Robeson and others like him idealize that world.

While they protest loudly against the Mundt bill, they actually welcome it. It would help to prove the charges they bring against our system. They could become martyrs, they could go underground in the pattern of those whom they so blindly idealize.

This is not too hard to understand. A man of great intelligence and sensitivity profoundly resents discriminations based on the accident of birth. And for those who are not so intelligent, there are clever people to exploit a sense of injustice and frustration.

What is really hard to understand is why lawmakers of the type of Rep. Karl E. Mundt seem to want to hand the Communists an issue. They invite demonstrations, marches and other forms of attention-getting behavior. And because there are many non-Communists opposed to the Mundt bill, they create sympathy for the martyrs who are so eager for martyrdom.

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ROBESON FINDS PLACE TO SPEAK

(The Register's Iowa News Service.)

SIoux CITY, IA.—Baritone Paul Robeson, who is speaking and singing in behalf of the presidential candidacy of Henry A. Wallace, finally got a hall for his appearance here Wednesday night, after the board of education denied him use of Central High school auditorium.

It was only two hours before meeting time when a Wallace committee member here announced Robeson would appear in Malone African Methodist Episcopal church.

Filled to Capacity.

The church was filled to its capacity of 300, including standing room.

Earlier a spokesman for Robeson said he was refused permission to use a city park. A city official said the parks may not be used for political purposes.

The same Wallace committee member said inquiry had been made about a funeral chapel and a downtown street corner for Robeson's address. A police official had promised to have enough police on hand to maintain order if the husky baritone spoke on a corner.

Arrived by Auto.

Robeson and his group arrived here by auto from Waterloo, about one hour after the noon deadline the school board had set for Robeson to sign a statement that his speech would contain nothing in conflict with Iowa laws and the Constitution of the United States.

With Carroll D. Norling, a member of the Sioux City Wallace for President group, Robeson went to the school administration offices and talked with H. C. Roberts, secretary to the board of education.

"Refused to Sign."

Roberts said Robeson refused to sign the proposed pledge, declared he was standing on his rights as an American citizen, and felt he was "above anything like that."

Robeson proposed that he submit the text of his speech.

Roberts talked with five of the seven members of the school board. Two others were out of town. He said all five refused to alter their original stand.

No Hotel Reservations.

Norling said Robeson could obtain no hotel reservations here.

He added that Robeson's arrival was delayed because a Mason City hotel Tuesday night canceled a reservation, making it necessary for Robeson to remain overnight in Waterloo.

The crowd marched orderly and without incident. They once tasted to chant, "Jim Crow must go" but White House police quickly stopped that because it's against the regulations to chant.

Thereafter many of the marchers put handkerchiefs over their mouths—as a sign that they were being gagged. The number of marchers—3,169—is said to have been supplied by a secret service man who counted them. Robeson previously had told a news conference that the decision to picket the White House was made because President Truman had refused to see members of their delegation.

"Since then nothing has been heard from him."

"We've had promises from this party and that party, but nothing ever happens," Robeson said.

Originally, two separate groups were organized. One was to argue for civil rights legislation. The other was to oppose the Mundt-Nixon bill, but quickly got together once they were here.

Most of the protesters came down on special trains from New York. But backers of the demonstration said that delegates came from as far south as Mississippi and as far west as Chicago.

The protesters spent most of the day conferring congressmen and in mass meetings.

ROBESON HEADS WHITE HOUSE PICKETT IN FAVOR OF CIVIL RIGHTS BILL—OPPOSES MUNDT-NIXON

WASHINGTON, June 10 — (PINS)—Paul Robeson, the great Negro baritone, whose fame was spread near and far in his presentment to the world of "Ol' Man River," played "head man," last week in this city, when he led a demonstration of marchers before the Nation's White House decrying the Mundt-Nixon bill and seeking support of the Civil Rights measure.

The pickets slowly moved the two blocks in front of the White House, and then back again.

Towering over all the others was Singer Paul Robeson, who helped organize the movement. Robeson told the Senate judiciary committee last Saturday he would rather go to jail than answer a question as to whether he is Communist.

Many of the marchers wore buttons saying "Henry Wallace for President."

They carried signs reading: "Defeat the Mundt bill," "Pass the anti-lynching bill, the FEPC and the anti-poll tax bills," and "Full and adequate hearings on Mundt bill."

Nearly all the signs were carefully lettered, and most of them had "Prompt Sign Service, Inc." stamped in the lower right hand corner.

PAUL ROBESON SINGS AND STUMPS FOR HENRY WALLACE

Paul Robeson, vice chairman of the National Wallace-for-President Committee, this week was on a singing and speaking tour of Massachusetts cities in behalf of his candidate. He sang and talked to a wildly cheering crowd in the Crystal Ballroom, Washington and Ruggles streets, Tuesday night, and at a late hour the same evening he addressed a reception for him in Brookline. Wednesday night he entertained with songs and addressed another large audience at a youth rally in Roxbury Memorial High School.

"Both the Republican and the Democratic Parties are controlled by the big moneyed interests that are not interested in the welfare of the common man," Robeson said in his Crystal Ballroom address. "Roosevelt did well. He defied the Southern wing of the Democratic party and the powerful reactionaries among the Democrats and Republicans of the North and the common people won some gains during his administrations. Under Truman the common people are being robbed of the advances they made under Roosevelt. What chance has the colored man in the South? Who owns the plantations down there? The owners are the big banks, the big insurance companies, of New York and Boston. They are not at all interested in civil rights, in fair employment practices or anti-lynching. They are concerned only with returns on their investments in the South's plantations and factories. The Progressive Party, headed by Henry A. Wallace is the only party that offers the colored man a chance for freedom."

Rev. Kenneth DeP. Hughes presided at Tuesday night's meeting. Other speakers were Martin D. Richardson, Dorothy Dailey, and Walter A. O'Brien. Earlier in the evening Robeson had sung and spoken in the Hotel Bradford main ballroom at a meeting sponsored by the Progressive Party of Massachusetts.

Political Talk Out, So He Sings

Robinson Shares Baltimore Program

The "muzzling" of Paul Robeson which extended to this city Friday night, resulted in one of the most unusual musical treats which this city has ever been afforded. Required to give "An Evening of Music" instead of a concert because he was donating his services for the Planned Parenthood Clinic, Mr. Robeson proved to even those who disagree with his political views, that he is a versatile artist without parallel.

Discarded Original Program

The planned program was practically discarded so that a musical lesson in democracy and the Philosophy of other peoples might be given the audience at Bethel AME Church.

Accompanied by Earl Robinson, the Hollywood composer who wrote "Ballad for Americans," "The House I Live In" and many popular hits, Mr. Robeson opened his program with a group of lyrics, including an air from "The Magic Flute."

Tribute to Folk Group

His next group was a tribute to the folk groups of various countries. It included "Swing Low," "Water Boy," and songs of the Chinese, Japanese, Spanish and Russian peoples, all of which he sang first in the English translation and then in the original.

High spot of the performance might be considered the arrangement of "Ballad for Americans." Written as Mr. Robeson explained for a full orchestra, chorus and several speaking parts, it was performed as a duet by Mr. Robeson and its composer.

Aided by Local Talent

Appearing on the program were the Baltimore Singers, directed by Gerald Burks Wilson, who sang two groups, one a group of semi-sacred songs, and the other a pair of secular numbers. In response to a request by the artist of the evening, they did as encore the amusing "Swiss Serenade in the Snow."

Although a group of men who consider singing only as a vocation, the singers responded beautifully to their talented conductor, creating thereby some excellent harmony and interpretations.

Enacted "Othello" Theme

Their final number was followed by another group of songs by Mr. Robeson, which included "The House I Live In" and "Scandalize My Name." The hope of the little

people was brought out in two songs, "Marching Song to Victory" and "So Never Say We Are Walking the Last Road." The group was concluded with "Old Man River."

Mr. Robeson's reputation as a great actor and a master of diction was brought out in two surprise offerings, the death scene from "Othello" and Langston Hughes's "Freedom Train."

Speaking Voice Registers

Like his musical voice which he seems to bring out from the very depths of his being, his speaking voice reflected clearly the intense sorrow of the black Moor who killed his beautiful wife, Desdemona, and then took his life to retain his pride.

An added treat afforded the audience, which was divided almost equally between the two races, was the intermission rendition of several ballads by Mr. Robinson. Among them was the famous boll weevil song, which was revised to apply to difficulty of the veterans in getting adequate housing.

Although the \$2.00 and \$2.50 prices of admission kept away a large number of the little people for whom the artists wished especially to sing, they gave unstintingly of their artistry, proving their individual worth and their value as a team. — J.B.E.

Virginia School Loses

Robeson's Biography

WHEELING, W. Va.—The biography of Paul Robeson, noted singer-actor, was removed from the list of books recommended for West Virginia students here Thursday by the West Virginia library commission. The book, entitled "Paul Robeson, Citizen of the World" was removed at the request of William C. Piper, member of the house of delegates, who objected to it because of Robeson's political views.

KILL 2 IN WEEK

Minor disputes this week were responsible for the fatal stabbings of two persons.

Henry Earley 24, of 2956 State st., died Monday from a knife wound inflicted by his common-law wife, Lydia Tullock.

In an apartment at 3248 Ellis ave., Ophelia Rollins, 36, of 3110 Ellis ave., was fatally stabbed by Sylvester McKinney during a dispute over a coat, police reported.

Tough, serviceable paints are now made from lactic acid, which is the souring influence in milk. The acid can be produced in great quantities from whey, a by-product of the chesse industry.

Paul Robeson Celebrates His 50th Birthday



PAUL ROBESON, America's most famous Negro actor and singer, celebrates his 50th birthday Friday, April 9. He was born April 9, 1898, at Princeton, N. J. Robeson's best known roles are "Othello" and Brutus in "The Emperor Jones." Educated in law and admitted to the New York bar, the singer dropped a law career because he considered the color bar would hamper his advance.

In 1947 he announced he would abandon the theater and concert stage for two years "to talk up and down the nation against race hatred and prejudice."

He is co-chairman of the National Wallace for President Committee.

Chinese Girls Shower Robeson With Flowers

NEW YORK — Chinese girls pulled the flowers from their hair and threw them at the feet of Paul Robeson when he addressed a crowd of 14,000 here recently during "Out of China" sponsored by the Democratic Far Eastern Policy Committee.

Gary School Bars Robeson

GARY — The liberal Gary school board which fought and won the battle for integration here, this week denied use of the Roosevelt school auditorium for a meeting honoring Paul Robeson.

Robeson was slated to appear Saturday night, sponsored by the Midwest Committee for the Protection of Foreign Born.

A protest meeting was immediately slated by the committee for the same hour and day at St. Paul Baptist church of which the Rev. L.K. Jackson is pastor. Katherine Hyndman is in charge.

EXPLAIN MOVE

It was said that school officials who met and discussed the appearance of Robeson were not aiming their denial of the building at the singer but at certain alleged radicals due to appear on the platform with him.

The school officials who met and discussed the matter were Charles D. Lutz, superintendent of schools; the Rev. Newton Fowler, president of the school board; Dan Kreitzman, board member and H. Theo Tatum, Roosevelt principal.

which is the American system of free enterprise and individual initiative, he won a major role along with world acclaim for his art. If Mr. Robeson had only stuck to his art, he would have held fast to his position as a great singer and actor. But, having tried to mix public speaking and political leadership with his singing and his acting, it seems fairly clear that all of his real talents are suffering from an attempt to do too many and too diverse things.

Robeson's appearance in Dallas not so long ago described him as "internationally known speaker, singer, actor and political leader." In the description lies the true explanation of the real reason why Mr. Robeson is definitely losing his touch, so to speak, in the great fields of art in which he won his fame and through

Singer Becomes Indignant, Uses Profanity During Press Confab

Newspapermen See Foundation For Charges Of Artist's Ties In Unexpected Retort

COLUMBUS, Ohio (NNPA)—Paul Robeson, actor and singer, and a prominent Midwest newspaper editor clashed here April 15 at a press conference in the swank Seneca Hotel.

The singer and actor told George Lawrence, managing editor of the Ohio State News, that it was "none of your damn business," when questioned as to whether he was a member of the Communist Party or not.

More than ten reporters from local daily newspapers and major wire services were in Robeson's suite when Lawrence asked: "Mr. Robeson, there has been much talk about your political ties. Are you a member of the Communist Party?"

Robeson grew very indignant and gave his "... none of your damn business," answer.

SOLE RACE REPORTER

Robeson then blasted Lawrence, saying he (Lawrence) was "the last person expected to ask a question like this." The young managing editor of the Columbus weekly was the only Negro present at the press conference.

Throughout the day, Robeson, who was in town to address a series of political rallies for Henry Wallace, cited the incident to his audiences. Observers believe the noted singer did more harm than good by so doing, as he left himself wide open to be called a Communist.

Lawrence told reporters that the inference that he should have been the "last person to ask such a question" did not hold water.

"I came to this conference as a newspaperman, not as a Negro. Mr. Robeson is using the same old frustrated line all so-called fellow travelers use. I did not mean to insult merely to clear up a point so many readers are in the dark about."

It was learned by several newsmen that Robeson had earlier admitted he was in favor of the American system of government as a way to secure civil rights. This was confirmed.

QUESTION INEVITABLE

White reporters saw the incident just as Wallaces did not want them to. "There is no question in my mind that Paul Robeson is a member of the Communist Party," one national wire service writer said. "If Lawrence hadn't asked the question, I and the rest of the press corps certainly would have. Robeson did not show a manly spirit in his attitude toward Mr. Lawrence."

At Ohio State University, Robeson was barred from the use of university facilities. He addressed a group of not more than fifty Wallace campaign workers at the Seneca Hotel. His major appearance was in Memorial Hall here, where he had better success with a crowd.

His Columbus appearance was under the auspices of the Franklin county Wallace-for-President Committee. From all indications,

the Wallace movement has not taken hold in Columbus. There are not more than ten members of the group out of more than 30,000 Negroes here.

Robeson Now Co-Chairman Of The Progressive Party

PHILADELPHIA, Pa. (Negroes drew important assignments in the Progressive Party convention held here last week.

Paul Robeson, famed tenor and actor, was named co-chairman of the party with Albert J. Fitzgerald, president of the CIO United Electrical Workers, while Alvin Jones, 27-year-old Negro law school student from Louisiana was named a vice chairman.

Among the national committee members are Charles P. Howard, Negro attorney from Des Moines, Iowa, who was convention keynote.

Segregation Stops Robeson's Rally

SAVANNAH, GA., Oct. 6 (AP)—A gathering of approximately 1,000 persons, nearly all Negroes, who assembled last night to hear Paul Robeson sing and speak at the municipal auditorium, dispersed after announcement that the meeting would not proceed unless the audience was segregated. A few boos from the crowd followed the announcement but there was no disorder.

There were less than 50 white persons there for the rally which advertisements said was to be held under the sponsorship of the Mine, Mill Smelter Workers Union.

Robeson did not make an appearance before the audience as the meeting broke up before the hour he was scheduled to appear. There were a half dozen uniformed policemen at the gather-

ing but there was no disorder.

Following announcement by Herschel V. Summerlin, manager of the auditorium, that the meeting could not proceed unless the audience was segregated, the crowd, after a few "boos" filed out slowly but quietly.

Robeson Ban Stirs Durham

By A. M. RIVERA JR.
(Courier Staff Correspondent)

DURHAM, N. C.—Paul Robeson can sing to a "segregated audience"—but he can't talk—the Durham City Council informed the North Carolina Progressive party, in denying the Wallace backers the use of the municipally owned Carolina Theatre.

Progressive party representatives had applied for the use of the auditorium for Robeson's appearance before "an unsegregated audience."

Commenting on the Council's ruling, the Raleigh News and Observer said:

"The Durham ruling upholds the right to sing which somehow the framers of the Constitution overlooked, but rejects the right of free assembly and free speech, which seemed important to America long ago."

50,000 HEAR ROBESON IN OPEN AIR CONCERT

Kingston, Jamaica (Atlas News Service)—Paul Robeson, international singer-actor captured an all-time attendance record of 50,000 persons who turned out at the Kingston Race Course to hear the celebrated baritone in an open air concert here last week.

So large was the crowd of spectators the building collapsed, fatally wounding one person and injuring 25.

\$860 GIVEN IN CLEVELAND:

Robeson Tells Why He Supports Wallace

CLEVELAND (NNPA)—Declaring that "Henry Wallace fights today for a world in peace tomorrow," Paul Robeson, eminent concert star and actor, officially opened the Henry Wallace-for-President campaign in Cleveland with an address in Wallace's behalf at Friendship Baptist Church, Friday evening.

A total of \$860.70 was raised for the Wallace cause. The meeting attracted a capacity audience of more than 3,000, with standing room only available a full half an hour before Robeson delivered his address.

Lashing out at his critics, the famous singer told his vocally enthusiastic listeners that they "should never feel hesitant to speak out for those things in which you believe."

Turning to the Truman administration's recent endorsements of liberal legislation, Robeson maintained that the President's program is contradictory. "Truman's administration," he said, "made the FEPC disappear. It is up to us to see that it reappears."

Declaring that the little people were the real builders of the nation's wealth, Robeson said, "We, the little people, must be on one side, the side that will tear down the walls of prejudice in these United States."

"I shall continue," he boomed, "whatever the pressure, to fight for the freedom of my people. For that reason I stand behind Henry A. Wallace, a man I feel is trying to build a better America. If that causes me some trouble, that trouble I am prepared to endure."

Preceding Robeson was William S. Gailmor, New York radio commentator and a key figure in the National Wallace-for-President movement. He stated that not only has talk of war increased and freedom of speech been suppressed, but that there has been a growing official opinion against minorities.

Identifying himself as a Jew, Gailmor said he realized that "a noose at one end of a rope for a colored man has a rope at the other end for a Jew." The question of color, he insisted, "is only incidental to the growing movement to choke off freedom in America."

Police Guards Form Ring Around T.H. School Building as Paul Robeson Sings

Progressives Greet Paul Robeson in Savannah

Alfred Lawrence - Sat 5-27-48
Baltimore Md.
 BY HUBERT H. WHITE
 HONOLULU (ANP) — Paul Robeson, singer-actor, was enthusiastically received here last week when he was presented in recital in the full auditorium of the Roosevelt School.

Music lovers, ranging from members of the "big five" families who control most of Hawaii, wealthy mainland visitors, Federal judges, school teachers, university professors, to sugar and pineapple plantation workers, packed the auditorium to the doors.

Mr. Robeson opened his concert by singing, "Love Always Finds a Way," an appropriate number considering the atmosphere of his appearance here.

Branded Communist

Prior to his arrival, the two leading local dailies had received letters from citizens branding Robeson as a "Communist, red, and a radical." The Hawaiian department head of the American Legion, had also attacked both Mr. Robeson and his accompanist, Lawrence Brown.

Just before the concert, double police guards were placed around the auditorium because rumors had spread that a disturbance had been planned. However, no untoward incident occurred.

Accompanying Robeson is Earl Robison, composer of the song, "The House I Live In."

Robeson to Appear in Recital at Mother Zion

NEW YORK — Paul Robeson, baritone, will appear in a recital here Sunday, April 5, at Mother Zion AME Church. Lawrence Brown will be his accompanist.



Paul Robeson arrives at the Union Station in Savannah, Ga., and is greeted there by members of the Progressive Party. Pictured with the noted singer are J. P. Mooney, international representative of the Mine Mill Smelter Union; Clarke Foreman, president of the Southern Conference on Human Welfare; James L. Barfoot, Progressive candidate for governor in Georgia; Branson Price, director of Georgia's Progressive Party, and Dr. H. M. Collier Jr., who was host to Mr. Robeson during his stay.

COMMITTEE NAMED FOR WALLACE RACE

Baldwin Will Be the Campaign
Manager—Tugwell, Davidson,
Robeson Are Co-Chairmen

Formation of a National Wallace for President Committee with New York headquarters in the McAlpin Hotel and with Elmer A. Benson, former Farmer-Labor party Governor of Minnesota as chairman, was announced yesterday by Henry A. Wallace.

Mr. Wallace also announced that C. B. Baldwin, executive vice chairman of the Progressive Citizens of America, would be his campaign manager and that Rexford Guy Tugwell of Chicago, Jo Davidson of LaHaska, Bucks County, Pa., and Paul Robeson of Enfield, Conn., had been named co-chairmen of the committee. Angus Cameron of Lexington, Mass., is treasurer.

Mr. Tugwell, Professor of Political Science at the University of Chicago, for many years was one of the chief advisers of President Franklin D. Roosevelt and a leading member of the so-called Roosevelt "brain trust." He was formerly Under-Secretary of Agriculture and Governor of Puerto Rico.

Mr. Davidson, the sculptor, is honorary chairman of the Progressive Citizens of America and was chairman of the Independent Citizens Committee of the Arts, Sciences and Professions. Mr. Robeson is an actor and concert singer. Mr. Cameron is editor-in-chief of Little, Brown & Co., book publishers.

Other members of the committee, now in process of formation to support Mr. Wallace's third party candidacy, will be announced later.

Paul Robeson Out To Aid Wallace— But Not On Ticket

CHICAGO, Jan. 18.—(P)—

Prominent supporters of Henry A. Wallace's independent candidacy for president, enthusiastic over his forthright bid yesterday for workers' votes, estimated he would get at least ten per cent of the total vote next November.

One said losing with Wallace and a third party would be better than winning with either the Republican or Democratic nominee.

Delegates to the convention of the progressive citizens of America, after hearing Wallace demand

substantial and immediate pay increases and a \$1 minimum hourly wage, said privately that they expected his bitter denunciation of "big business profiteering" as "the heart of inflation" would win many labor votes for him.

He would win rank and file support, they said, despite repudiations or other expressions of disapproval of Wallace made by some labor union leaders since he announced his "peace and prosperity" candidacy.

Paul Robeson, Negro baritone singer, quashed speculation that he might run for vice-president on a Wallace ticket. He was acclaimed by the convention delegates in unison yesterday after a delegate in a corner shouted his name for vice-president, said he "would accept no political office," and his only interest was to help Wallace win. He said that despite the outcome of November's balloting, "four to ten million votes for Wallace at least will be tremendously valuable as an expression of opposition" to present Democratic and Republican policies.

In 1944 the total popular vote for president was 48,026,170, of which the late President Roosevelt received 25,603,152.

Gary Rally of 800 Cheers Robeson

GARY, Ind., Jan. 17.—

Eight hundred persons jammed St. Paul's Baptist Church

last night to hear Paul Robeson and other speakers at a

civil rights rally sponsored by the Committee to Protect the Foreign

Born. Calumet steel workers, Negro citizens and others turned out

in defiant answer to local bipartisan efforts to stifle free speech.

Rev. L. K. Jackson, a Republican, was given a tremendous ovation for

his courage in inviting Robeson, Pearl Hart, A. Piransky and others

to use his church. The meeting was a tribute to Robeson and the Negro

people by local nationality groups.

Croatian, Russian, and Hungarian cultural groups performed.

A last-minute GOP-Democrat conspiracy to kill the meeting by denying use of Roosevelt High School

boomeranged.

The high point of meeting was Robeson's declaration that growing

numbers of Americans are turning

their backs on two old parties, and are going to vote in a new independent way in 1948.

This brought a prolonged ovation. After performing six songs,

Robeson in an address praised the democratic forces of Gary for the

recent victory ending Jimcrow in public schools.



RALPH MCGILL

Robeson's Georgia Appearance

There isn't any question but what the Communists have tremendous influence with direction of the Wallace third party campaign.

The Daily Worker, Communist paper, says the Communist Party is chiefly responsible for the creation of the party and its direction.

The Socialist candidate, Norman Thomas, has so testified out of his personal knowledge of the Communists in the Wallace party.

Therefore, it is significant that the Macon group backing Wallace has announced plans to bring Paul Robeson, Negro singer and long-time fellow traveler and Communist-applauder, to Macon for a concert in the interest of raising money for the campaign.

Robeson is a trouble-maker and a trouble-hunter.

Person He also is a great artist, one of our best. America was good to him, in a measure greater than that accorded the average person, of whatever race.

Robeson admittedly, by his own words, devotes his time and abilities to fellow-traveling Communist interests in order to create trouble. That's why he is, we believe, coming to Macon.

Let's look at his background and his life and see if he is a mistreated man.

Background His father was a slave, and therefore had a right to bitterness and a hostile attitude toward America. But his father knew that it was not his fault he had been a slave and that no shame was thereby attached to him. He knew, too, that he had been freed by a country which had fought a bloody war to end slavery. He became a minister and preached the gospel, living a useful, respected, honored life.

Robeson was born in New Jersey in 1898. He entered Rutgers University at the age of 17 and had an unusually fine record. He was a star athlete and made the all-American football team his last two years. He was an honor student. He went to Columbia and studied law. But when he got out he practiced only a while and quit, saying he was discriminated against and had no chance.

Lie There are many stories to give the lie to that. Two come immediately to mind. One of the outstanding lawyers in Philadelphia, and a man of wealth and position, is Raymond Pace Alexander. Another is William Henry Hastie, now Governor of the Virgin Islands, and a national figure in legal circles. In Atlanta, Austin Walden, working under circumstances much more restrictive than these, has made a genuine success as an attorney. There are many other such examples, including others in Southern cities.

They, too, without doubt have known bitterness, frustration, anger and humiliation. But they have continued to be good Americans and have devoted much of their energies, as have others, toward making the future easier for others of their race. This was what Robeson's father did for him.

Success Robeson went to the stage. He was a success. In the play "Emperor Jones" he had a chance to sing. His voice and his ability gave him opportunity to become one of the nation's great artists and, from the time of "Showboat," to be acclaimed as one of the greatest of our baritones. And the movies took him. He became wealthy. His University gave him an honorary master's degree in 1932. No door Robeson wanted opened was closed to him.

He went to Russia. In 1936 he said, in an interview with the Communist Daily Worker:

"Home" "I've lived in Europe and America and I've almost circled the globe, but for myself, my wife and my son, the Soviet Union is our future home. For a while, however, I wouldn't feel right to go there and live. By singing its praises wherever I go, I think I can be of the most value to it."

He put his son in school in Russia. He became a propagandist for Russia. No agent of the Communist Party has been more active

in its behalf than he. Yet this country continued to honor his talent. He starred in Othello. But either on order or by choice, he drew away from the stage and the movies. More and more he became a trouble-maker, following the Communist technique of hitting the front pages with "discrimination" stories. More and more he was "barred" from auditoriums by methods which shouted their prearrangement. No Communist has served the Communist Party in this country as well as he.

Macon, or any other community which may be involved, will make a great error if it does not open its doors to Robeson. By all means let him appear. If that is done the Communists may try to find other ways for him to make trouble. Let the community so tested patiently avoid that, too. Atlanta showed the way—when Sen. Taylor, Wallace's V. P.

2000 Defy Ohio State Ban, Hear Robeson

Special to the Daily Worker

COLUMBUS, O., April 18.—Two thousand students at Ohio State University where officials refused to let Paul Robeson talk on the campus, assembled outdoors at the edge of the university grounds and heard the great Negro leader attack the men who seek to bring Fascism to America.

Twenty-five hundred Columbus residents streamed into Memorial Hall, largest auditorium in the city, to hear Robeson deliver a stirring appeal for civil rights and democracy under the auspices of the Columbus Wallace-for-President Committee.

One hundred well-known citizens at a dinner honoring Robeson, set up a committee to fight for civil rights and received his pledge to "come back, if ever again you need me."

These mass actions were the answer of Columbus people to recent efforts to stamp the city with the pattern of fascist violence and suppression.

ANSWER TO MOB ATTACK

They followed by two weeks the wrecking of Frank Hashmall's home-sive Citizens Committee, a student here. In those two weeks a new group that recently refused to bar concern for civil rights has gripped Communists from membership, the city. Delegations have visited the Mayor. He has received letters of protest from such organizations as the Columbus Pan-Hellenic Council, Methodist Ministerial Alliance, Inter-denominational Ministerial Alliance, Baptist Ministerial Alliance, and state and local chapters of the NAACP.

These groups not only protested the violence but demanded removal of the police officer in charge during the mob action and disciplinary action against the other police who were there.

The effect of the protests was obvious at the Robeson meetings. There was plenty of police protection on hand at all times, unlike the night the Hashmall house was wrecked. There was no trouble as Robeson spoke.

Robeson addressed the Ohio State students from the back of a truck parked beside the campus. University officials had applied a rule against political speakers to keep him off the campus. The Progress-



PAUL ROBESON
Speaks at Columbus Rally

brutal as Germany's" he warned.

URGES WALLACE SUPPORT
In a plea for support for Wallace, Robeson said: "Large crowds greet Wallace everywhere because they know he labors in the interests of the common man."

A dinner honoring Robeson, sponsored by the Franklin County Citizens Committee, preceded the Wallace rally.

Robeson told the people at the dinner: "I came here because I was concerned with what happened in Columbus. We have to learn to connect things that happen around us with ourselves. Civil rights cannot be divided."

Paul Robeson Appears in Atlanta, Macon
Paul Robeson, Negro baritone, accompanied by Henry Wallace

backers and Third Party candidates, made two appearances yesterday in Georgia, officially launching the move to get the Third Party on the general election ballot.

He spoke and sang at meetings in Macon yesterday afternoon and in Atlanta last night. Approximately 1,200 persons attended each of the meetings, both of which were held in Negro churches. Only a sprinkling of whites attended the meetings.

A total of \$202 in cash and an unestimated amount in pledges was collected for the Third Party treasury following the Macon rally. The amount collected in Atlanta was not announced.

In the Atlanta meeting, held at the Wheat Street Baptist Church, Robeson said he wished to answer a column by Ralph McGill which appeared recently in The Constitution. He said he wanted McGill to know "that I have no intention

of leaving this country, although it might be easier to live in several foreign countries."

Robeson Defies Quiz On Communism; Says He Prefers Prison

WASHINGTON, May 31 (AP)

—Singer Paul Robeson told Senate questioners today he would go to jail before he would say whether he is a Communist.

Sen. E. H. Moore (R., Okla.) promptly adopted the idea, with the suggestion that "sometimes a year in jail cools some of these people off."

But Chairman Alexander Wiley (R., Wis.) of the Judiciary Committee said he doubted that the committee would take contempt action. Robeson was testifying before the Judiciary group against the Mundt-Nixon anti-Communist bill when the dispute arose.

Decision Postponed

Sen. Homer Ferguson (R., Mich.), whose direct question Robeson refused to answer, said the committee would decide about contempt later.

The exchange took place after Robeson told the committee he thinks members of the Communist party "have done a magnificent job in America."

"Are you an American Communist?" Ferguson asked.

"I refuse to answer that question," Robeson replied with emphatic gestures. "This is an invasion of my right of secret ballot."

Ferguson fired back the same question a second time and a third, and Robeson finally broke out:

Cites 19 Other Cases

"Nineteen leading Americans are going to jail for refusal to answer that question and if necessary I will join them."

Some hisses mixed with the audience applause greeted the singer's statement.

His reference to 19 Americans was an allusion to the Hollywood writers and others charged with contempt of Congress for refusal to answer similar questions before the House Committee on Un-American Activities.

Ferguson said a legal question is involved in the matter of a contempt citation, since a committee

quorum was not present during the exchange.

Equality His Aim

On questions he was willing to answer, Robeson told the committee: He has "many dear friends" who are Communists, and he is "interested in a party and a people who stand for complete equality of the Negro people in the United States."

"I walked the earth (in Russia) for the first time with complete dignity." His son went to school there and found complete freedom from racial prejudice.

He doesn't know whether the Communists believe in world revolution.

U. S. Communists "don't have as much allegiance to Russia as some Americans to fascist Greece."

Robeson owes "allegiance to my government" but in case of war "if it was a fascist act I wouldn't support it. I would decide at the time."

Wallace Mentioned

He thinks Henry Wallace and his third party are "carrying on New Deal principles." He also thinks Wallace has the support of the Communists.

The U. S. A. is on the "wrong side" in Italy and Robeson would choose the Communist side in Greece, China and Spain.

And if the Mundt-Nixon bill under consideration is passed, Robeson will class it as fascism and refuse to obey it.

The measure would require registration of the Communist party and its affiliates and outlaw all activities aimed at creating a foreign-controlled totalitarian regime in the U. S. A.

The Negro singer, who was an all-American football player at Rutgers in 1918, was the headliner among a group of opposition witnesses for whose benefit the unusual holiday session of the committee was called. Wiley said the session was arranged when the scheduled three days of hearings ended with many opponents still asking to be heard.

'Chance to Be Heard'

Wiley said he wanted to avoid it any complaints that opponents did not get a chance to be heard. Another witness today was James Ambrie, New Jersey candidate for the U. S. Senate on the Henry Wallace ticket. He complained that the measure gives "too much power" to the Attorney General and the FBI. Many of "the most conservative people" are against the bill, Imbrie

Robeson Won't Say If He's Communist

The Past Washington, D.C. June 6-1-48
with the audience applause that greeted the singer's statement.

His reference to 19 Americans covered the Hollywood writers and others charged with contempt of Congress for refusal to answer similar questions before the House Committee on Un-American Activities.

"Maybe if I were a Republican I might not answer the question either," Robeson told Ferguson at another point. "I'd say come to the ballot place and see for yourself."

That was his response to an inquiry whether he holds a card "in any Communist organization in any State."

"Robeson seems to want to be made a martyr," Moore told reporters later. "Maybe we ought to make him one."

Ferguson, however, said a legal question is involved in the matter of a contempt citation, since a committee quorum was not present during the exchange.

Headline Witness

The Mundt bill would require registration of the Communist Party and its affiliates and outlaw all activities aimed at creating a foreign-controlled totalitarian regime in the United States.

The singer, who was an All-American football player at Rutgers in 1918, was the headliner among a group of opposition witnesses for whose benefit the unusual holiday session of the committee was called. Wiley said the session was arranged when the scheduled three days of hearings ended with many opponents still asking to be heard.

Wiley said he wanted to "avoid any complaints that opponents did not get a chance to be heard."

Backing for the bill came yesterday from Kenneth Parkinson and Godfrey L. Munter of the Washington, D. C., Bar Association. They testified a panel of attorneys have studied it and believe it is "constitutional and legal."

"Our conclusion was that communism is a menace," Munter said. "It intends to overthrow the Government by illegal means."

Self-Preservation Involved

Many witnesses have said the measure is unconstitutional. Munter went on, "but none of them has

said why." Parkinson said the bill defines communism and fascism satisfactorily.

"We felt," he testified, "that the adherents of any 'ism' should be prohibited from holding a key office in Government, industry or labor."

Another witness yesterday was James Imbrie, New Jersey candidate for the United States Senate on the Henry Wallace ticket. He complained that the measure gives "too much power" to the Attorney General and the FBI.

Many of "the most conservative people" are against the bill, Imbrie said. He cited a petition against it which he said was signed by 55 professors from Princeton and Rutgers.

Aaron Lewittes of Malvern, Long Island, representing the American Jewish Congress, said the measure would "prohibit peaceful advocacy of constitutional amendment." Lewittes described the Jewish Congress as anti-Communist.

An early afternoon witness, Joseph Kehoe of New York, secretary-treasurer of the CIO American Communications Association, also refused to say whether he is a Communist.

"I am glad to associate myself with Paul Robeson," he said.

"I'm sorry we do not have a quorum here," Ferguson shot back at him.

John Rogge, former special assistant to the United States Attorney General, said the theory behind the Mundt-Nixon bill is that "the people can't judge ideas for themselves."

If Congress should pass the bill, Rogge said, "it is inconceivable to me that the Supreme Court would hold this monstrosity constitutional."

Rogge said he is chairman of the New York State Wallace-for-President Committee.

"To say the third party is dominated by Communists is nonsense," he said.

William Lawrence, president of the Los Angeles CIO Council, said the bill threatens collective bargaining negotiations in the maritime industry. He called it a part of a general "red scare" trend under which he said unions are being accused of striking against the Marshall Plan.

Recess Brings Protest

Angry cries rose from the audience when Ferguson recessed the hearing late in the afternoon "until a future date." Ferguson said he was only acting chairman and had no authority from Wiley to continue the hearings or set another date.

A group of about 30 men and women milled around still demanding to be heard.

Len Goldsmith of New York, who identified himself as executive secretary of the Committee of Democratic Rights, shouted: "We are tired of being pushed around."

He said "thousands of us" will be back Wednesday and demanded that some member of the committee be named acting chairman to hear them.

Robeson, on the questions he was willing to answer, told the committee:

He has "many dear friends" who are Communists, and he is "interested in a party and a people who stand for complete equality of the Negro people in the United States."

"I walked the earth (in Russia) for the first time with complete dignity."

His son went to school there and found complete freedom from racial prejudice.

Robeson said his father was a slave in South Carolina. His voice rising, he declared the slaves built the South's cotton industry. "What did we get out of it? Poverty!"

Moore asked Robeson if there is any country other than the United States where people have the opportunity to rise in one generation from slavery to a position of wealth and prominence.

"They have infinitely more opportunity (in Russia) than I would have in Mississippi," he replied.

He added there have not been as many people "liquidated in Russia as in American slavery."

He doesn't know whether the Communists believe in world revolution.

U. S. Communists "don't have as much allegiance to Russia as some Americans to Fascist Greece."

Robeson owes "allegiance to my government" but in case of war "if it was a Fascist act I wouldn't support it. I would decide at the time."

He thinks Henry Wallace and his third party are "carrying on New Deal principles." He also thinks Wallace has the support of the Communists.

And if the Mundt-Nixon bill under consideration is passed, Robeson will class it as fascism and refuse to obey it.

Paul Robeson Defiant on Communism

The Associated Press

Paul Robeson, singer, told Senate questioners yesterday he would go to jail before he would say whether he is a Communist.

Senator Moore (R., Okla.) promptly adopted the idea, with the suggestion that "sometimes a year in jail cools some of these people off."

But Chairman Wiley (R., Wis.) of the Judiciary Committee said he doubted that the committee would take contempt action. Robeson was testifying before the judiciary group against the Mundt-Nixon anti-Communist bill when the dispute arose.

Senator Ferguson (R., Mich.)

Robeson Questioned Often on Communism

Paul Robeson, often asked the question, "Are you a Communist?" always has declined to answer, insisting politics is his own affair. See "People in the News." Page 4.

whose direct question Robeson refused to answer, said the committee would decide about contempt later.

The exchange took place after Robeson told the committee he thinks members of the Communist Party "have done a magnificent job in America."

"I refuse to answer that question," Robeson replied with emphatic gestures. "This is an invasion of my right of secret ballot."

Ferguson fired back the same question a second time and a third, and Robeson finally broke out:

"Nineteen leading Americans are going to jail for refusal to answer that question and if necessary I will join them."

Yergan backs up on Red sympathies

The Los Angeles Times

NEW YORK — Paul Robeson and his political sponsor, Dr. Max Yergan, have fallen out, according

to a story released this week by Calvin News Service. Robeson and Dr. Yergan, who is the head and originator of the Council of African Affairs in which the singer is also a guiding light, "are not seeing eye to eye as to the council's political leanings," the news service said.

Bone of contention is Henry A. Wallace, it was reported. Robeson is one of the former vice president's chief supporters for President; Yergan is quoted by CNS as saying he "will not support Wallace because I think his candidacy will do a disservice to the Negroes. It will break up Negro unity."

A tug of war between the two looms as Robeson allegedly has insisted that the council, to which he has contributed heavily, will support Wallace. Yergan, who is under scrutiny by the Justice Dept. as the foremost Negro Communist in the country, has been called a Red baiter by Robeson, according to the news service, which said the singer declared:

"I don't care what they call me. I don't subscribe to the conclusion that an American is unpatriotic simply because he works with Communists. The Communist party is a legal party in this country."

"It isn't easy these days for any American to stand up and fight against great odds, but someone has to do it. Someone has to point out that things are not beautiful in America, in Africa and other parts of the world. If that makes me a Communist, then I'm proud to be one."

WILKERSON REPUDIATED

CNS said the dispute began in February when the Justice Dept. listed the Council of African Affairs as subversive.

Dr. Yergan, who took over the presidency of the National Negro Congress after A. Philip Randolph quit and denounced it as Communist, and who led it in its agitation against U. S. entry into the war before Russia became an ally, recently fired his former right hand man, Doxey Wilkerson, an avowed Communist, from the editorship of the People's Voice, which Yergan controls. Wilkerson is national committee member of the Communist party.

THE CAPITAL

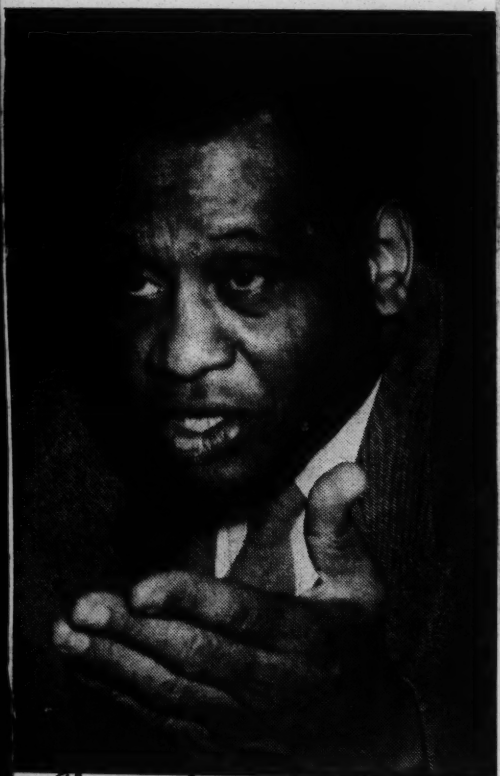
Either Way You Win

U. S. Communists are noisier than numerous. And they prefer, whenever possible, to have the shouting done for them

legislation. They had already run a day station to demand anti-lynching legislation. Two days later 5,500 men & women, mostly from New York City, descended on Washington in three special trains, which has among its on Washington in three special trains, Democratic Rights, which has among its on Washington in three special trains, sponsors Communist Ben Gold, leader of chartered buses, private cars and planes. They invaded the White House and caused a disturbance in a restaurant which bans Negroes. Three were arrested (one had no connection with the demonstration). *Washington Post* 6-14-48

They topped off the day with a rally at the foot of the Washington Monument, where Paul Robeson sang *Ol' Man River* and everybody cheered the name of Henry Wallace. *New York, N.Y.*

The demonstration so riled some senators that they angrily trumpeted their determination to push the Mundt-Nixon bill through—although it had been headed for the shelf. That was O.K. with the Communists. If the bill became law they would be martyrs. If it didn't, they could chortle triumphantly that they had killed it.



Nov. 6-14-48 Acme
PAUL ROBESON
Sing and sway.

Wallace Aid Attacks Both Demos And GOP

NEW ORLEANS, June 17—(AP)—Both major political parties have "forgotten the people and laugh at them," Paul Robeson, vice president of the National Wallace for President Committee, charged here last night. *Nov. 6-17-48*

The Negro concert artist, speaking under auspices of the Wallace for President Committee of Louisiana, charged that both parties and the United States government are ruled by men who represent the "essence of fascism." *The Negro*
"They have had the temerity to insult the Negro by tacking the civil rights bill onto the oleomargarine bill," he told a crowd of some 900, about one-third of whom were white. *Nov. 6-17-48*

RALPH MCGILL



Robeson's Georgia Appearance

There isn't any question but what the Communists have tremendous influence with direction of the Wallace third party campaign.

The Daily Worker, Communist paper, says the Communist Party is chiefly responsible for the creation of the party and its direction. *Nov. 6-11-48*

The Socialist candidate, Norman Thomas, has so testified out of his personal knowledge of the Communists in the Wallace party. Therefore, it is significant that the Macon group backing Wallace has announced plans to bring Paul Robeson, Negro singer and long-time fellow traveler and Communist-applauder, to Macon for a concert in the interest of raising money for the campaign.

Robeson is a trouble-maker and a trouble-hunter.

Person He also is a great artist, one of our best. America was good to him, in a measure greater than that accorded the average person, of whatever race.

Robeson admittedly, by his own words, devotes his time and abilities to fellow-traveling Communist interests in order to create trouble. That's why he is, we believe, coming to Macon.

Let's look at his background and his life and see if he is a mistreated man.

Background His father was a slave, and therefore had a right to bitterness and a hostile attitude toward America. But his father knew that it was not his fault he had been a slave and that no shame was thereby attached to him. He knew, too, that he had been freed by a country which had fought a bloody war to end slavery. He became a minister and preached the gospel, living a useful, respected, honored life.

Robeson was born in New Jersey in 1898. He entered Rutgers University at the age of 17 and had an unusually fine record. He was a star athlete and made the all-American football team his last two years. He was an honor student. He went to Columbia and studied law. But when he got out he practiced only a while and quit, saying he was discriminated against and had no chance.

Lie There are many stories to give the lie to that. Two come immediately to mind. One of the outstanding lawyers in Philadelphia, and a man of wealth and position, is Raymond Pace Alexander. Another is William Henry Hastie, now Governor of the Virgin Islands, and a national figure in legal circles. In Atlanta, Austin Walden, working under circumstances much more restrictive than these, has made a genuine success as an attorney. There are many other such examples, including others in Southern cities. *Nov. 6-11-48*

They, too, without doubt have known bitterness, frustration, anger and humiliation. But they have continued to be good Americans and have devoted much of their energies, as have others, toward making the future easier for others of their race. This was what Robeson's father did for him. *Nov. 6-11-48*

Success Robeson went to the stage. He was a success. In the play "Emperor Jones" he had a chance to sing. His voice and his ability gave him opportunity to become one of the nation's great artists and, from the time of "Showboat," to be acclaimed as one of the greatest of our baritones. And the movies took him. He became wealthy. His University gave him an honorary master's degree in 1932. No door Robeson wanted opened was closed to him.

He went to Russia.

In 1936 he said, in an interview with the Communist Daily Worker:

"Home" "I've lived in Europe and America and I've almost circled the globe, but for myself, my wife and my son, the Soviet Union is our future home. For a while, however, I wouldn't feel right to go there and live. By singing its praises wherever I go, I think I can be of the most value to it."

He put his son in school in Russia. He became a propagandist for Russia. No agent of the Communist Party has been more active in its behalf than he. Yet this country continued to honor his tal-

ent. He starred in *Othello*. But either on order or by choice, he drew away from the stage and the movies. More and more he became a trouble-maker, following the Communist technique of hitting the front pages with "discrimination" stories. More and more he was "barred" from auditoriums by methods which shouted their prearrangement. No Communist has served the Communist Party in this country as well as he. *The Constitution*

Macon Macon, or any other community which may be involved, will make a great error if it does not open its doors to Robeson. By all means let him appear. If that is done the Communists may try to find other ways for him to make trouble. Let the community so tested patiently avoid that, too.

Atlanta showed the way—when Sen. Taylor, Wallace's V. P., acting out the fellow-traveler line, came to Atlanta following the Communist success in Birmingham, which stupidly arrested him. He ate in a Negro restaurant. Atlanta thoughtfully assigned a Negro policeman to see to it that no one bothered him and Taylor, looking hopefully over his shoulder for trouble, got none and no headlines developed from Atlanta. *Nov. 6-11-48*

Robeson is a bad American and, by his own words, an enemy of this country.

But let us not fall into the Communist trap.

Let him sing and let those who go to hear him sit where they will.



Associated Press Wirephoto

PAUL ROBESON

Singer would rather go to jail

Robeson Defiant on Red Query

WASHINGTON — (AP) — Negro Singer Paul Robeson told Senate questioners that he would go to jail before he would say whether he is a Communist.

Senator Moore (R., Okla.) promptly adopted the idea, with the suggestion that "sometimes a year in jail cools some of these people off."

BUT CHAIRMAN Wiley (R., Wis.) of the Judiciary Committee said he doubted that the committee would take contempt action. Robeson was testifying before the judiciary group against the

Mundt-Nixon anti-Communist bill when the dispute arose.

Senator Ferguson (R., Mich.) asked the question which Robeson refused to answer. Ferguson said the committee would decide about contempt later.

The exchange took place after Robeson told the committee he thinks members of the Communist Party "have done a magnificent job in America."

Ferguson said a legal question is involved in the matter of a contempt charge, since a committee quorum was not present during the exchange.

The Negro singer, who was an All-American football player at Rutgers in 1918, was the headliner among a group of opposition witnesses for whose benefit the unusual holiday session of the committee was called.

Wiley said the session was arranged when the scheduled three days of hearings ended with many opponents still asking to be heard.

ANOTHER WITNESS Monday was James Imbrie, New Jersey candidate for the United States Senate on the Henry Wallace third party ticket. He complained that the measure gives "too much power" to the Attorney General and the FBI.

Aaron Lewittes, of Malvern, L. I., representing the American Jewish Congress, said the measure would "prohibit peaceful advocacy of constitutional amendment." Lewittes described the Jewish Congress as "anti-Communist."

Kenneth Parkinson and Godfrey L. Munter, of the Washington (D. C.) Bar Association, testified that a panel of lawyers has studied the bill and concluded it is constitutional.

"The Country, Munter said, has the constitutional right of self-preservation and that makes the bill constitutional."

If Congress should pass the bill, Rogge said, "it is inconceivable to me that the Supreme Court would hold this monstrous constitutional."

Rogge said he is chairman of the New York State Wallace for President Committee.

JOSEPH KEHOE of New York, secretary-treasurer of the American Communications Association (CICA), also refused to say whether he is a Communist.

John Rogge, former special assistant to the United States Attorney General, said the theory behind the Mundt-Nixon Bill is that "the people can't judge ideas for themselves."

Robeson Denied Use of Gary School for Rally

Meeting Held Despite Ban

Singer Calls It

'Democratic Triumph'

GARY, Ind. (ANP) — Paul Robeson, noted baritone singer, stage and screen actor, circumvented a move by the Gary School board to make him cancel a scheduled appearance here by holding his concert in St. Paul Baptist Church.

The necessity for changing the place of the concert came when Supt. Charles Lutz and two board members ordered Roosevelt School principal, H. Theodore Tatum, to inform the sponsoring Midwest Committee for the Protection of the Foreign Born that the Roosevelt auditorium "could not be used for the meeting."

Gary thus joined Peoria, Ill., and Albany, N.Y., in striking a blow against civil rights because of Robeson's known leadership in the fight for all minority groups.

Baptist Church Offered

At the same time that this decision was made, the Rev. L. K. Jackson of St. Paul Baptist Church offered the committee the use of his church, free of charge, for the meeting.

The rally, which more than 1200 people attended, was composed of about three whites to one colored. It was called by Robeson a "democratic triumph."

According to central district leaders, direct responsibility for the cancellation of the scheduled school hall appearance was laid to the Gary Post-Tribune which had misquoted Tatum in an article appearing earlier in the week.

Not Afraid of Bogey

The Post-Tribune had charged that a "Communist was among those speakers scheduled to appear on the program. It had reference to George Pirinsky, national secretary for the American Slay Congress."

Immediately after the appearance of the article, such organizations as the American Legion and Daughters of the American Revolution sent in protests, which brought the cancellation.

However, the cancellation did not prevent interested white persons from going to the concert at the church. They said they were determined not to be "scared away just because a few individuals had run up the red bogey."

Robeson and Russia

Contrast Between Two Worlds Pointed Out.

BY MARQUIS CHILDS.

WASHINGTON, D. C.—The contrast between the two worlds could hardly be greater. It is the kind of

heightened drama characteristic of our time.

The contrast is sharper because it occurs within one family. The central figure is Paul Robeson, the Negro singer with the magnificent voice and the magnificent presence.

Robeson is a member of the executive committee for Henry Wallace. He came to

Washington the other day to testify against the Mundt bill to control or outlaw Communism.

He expressed himself freely in spite of heckling from members of the senate judiciary committee. As he has done often in the past, Robeson charged repression, discrimination and a drive to establish a fascist state. He refused to say, in answer to repeated questions, whether he was a member of the Communist party.

The other side of the drama occurred in that other world, Russia. The story told here came from an individual who was directly involved. I have confidence in the integrity of that individual and in the detail of the story as he tells it.

Some years ago, one of Robeson's near relatives went to the Soviet Union to live. He renounced his U. S. citizenship to become a Soviet citizen. He believed that Soviet Russia, in abolishing racial barriers, had established a world of full equality in which justice and truth would certainly prevail.

About two years ago, this man came to the American embassy in Moscow. He asked to see an official of the

embassy whom he had previously met once or twice. Plainly in a state of great agitation, he asked if they could talk in some private room—not in the officials' office, where he was afraid there would be listening devices. They went to a room on the second floor of the embassy. There the former American told the official that he couldn't stand living in Russia any more. He was afraid for his life. He pleaded for help.

No More Protection.

The official replied that unfortunately nothing could be done. Once an American citizen has renounced his citizenship, he loses all right of protection or asylum. The visitor, in a state bordering on open hysteria, left the embassy.

Standing at a second-floor window, the official saw plainclothes secret police, stationed near the embassy, begin to follow the unhappy man. No American has ever seen or heard of him again and he is presumed to be either dead or in a labor camp.

Of course, there is discrimination in the United States—and repression, too. But Paul Robeson can denounce it. And men with lesser talents and smaller stature can speak their minds.

Protests Not Possible.

In that other world of Russia, no protest of any kind is possible. The answer to even a whispered protest is prison or death. What is so strange is that Robeson and others like him idealize that world.

While they protest loudly against the Mundt bill, they actually welcome it. It would help to prove the charges they bring against our system. They could become martyrs, they could go underground in the pattern of those whom they so blindly idealize.

This is not too hard to understand. A man of great intelligence and sensitivity profoundly resents discrimination based on the accident of birth.

And for those who are not so intelligent, there are clever people to exploit a sense of injustice and frustration.

Robeson Sees Hope in Third Party Movement

Paul Robeson believes that the third party movement is America's best hope to save itself from fascism. He feels that the party headed by Henry A. Wallace is making white Americans, even in the South, realize the folly of attempting to maintain a system of segregation and discrimination at home while preaching democracy and understanding abroad.

Robeson, internationally famous singer and lecturer, is in Kansas City for two days in the interest of the Progressive party of Missouri. He sang and spoke to an audience of 1,500 persons last night at the Morning Star Baptist church, 27th St., and Wabash Ave.

Robeson, who through the years has refused to sing or speak to a segregated audience, said in an interview yesterday that in the deep South white and Negro people are defying the laws of segregation to sit where they please at public meetings.

He said that in Richmond, Va., where he recently addressed an audience of 7,000 persons, members of the Klu Klux Klan came into the meeting at intermission and ordered the white people and Negro people to take seats on opposite sides of the auditorium. Not a single person moved and the Klansmen left.

Robeson has appeared in recent months in North Carolina, Virginia, West Virginia, South Carolina and Georgia. There has not been a single incident of violence or interference by police in any city in which he has spoken, Robeson said. The audiences in each instance have been large with Negro and white persons sitting anywhere. Robeson is scheduled to go to Mississippi soon and expects to have no difficulty in speaking to unsegregated audiences.

Robeson says that America is in more danger from the "fascist right" than from the "red left." He said that the FBI could round up all the leftist group in the country in three hours, "but how long would it take to gather up the big boys who are potential fascists?"

Robeson feels that President Truman could do more than he is doing to get action on his civil rights proposals. "If he can take

over the railroads, why can't he as commander-in-chief of the armed forces order that there be no segregation in the army?"

Pressure from the Wallace movement was given by Robeson as one reason that Truman made the civil rights proposals. The other reason, Robeson said, was to keep this country from continuing to look absurd in the eyes of the world.

Robeson said that he is working to raise the standard of living of ordinary people all over the world. "We are struggling for freedom," he said, "freedom for everybody—the coal miners of West Virginia, the sharecroppers of Georgia, the laborers in Cuba, Puerto Rico and Latin America, the millions of oppressed in Africa and India."

Robeson gave up his regular concert work two years ago to devote full time to the cause of extending democracy to the common man. He expects to resume his concert work next fall. He does not feel that achievement by individual Negroes is enough. He thinks that those among the Negro race who have reached the top through ability and opportunity owe it to the people to make some return to them. "We must go back and help lift all the people."

The singer arrived in the city early yesterday afternoon and was met at the airport by a committee consisting of Julius B. Jones, treasurer of the Jackson county chapter of the Progressive party of Missouri; Mrs. Margarette Harris, vice chairman of the county organization; and Lewis Green, president of the Council of Independent Voters.

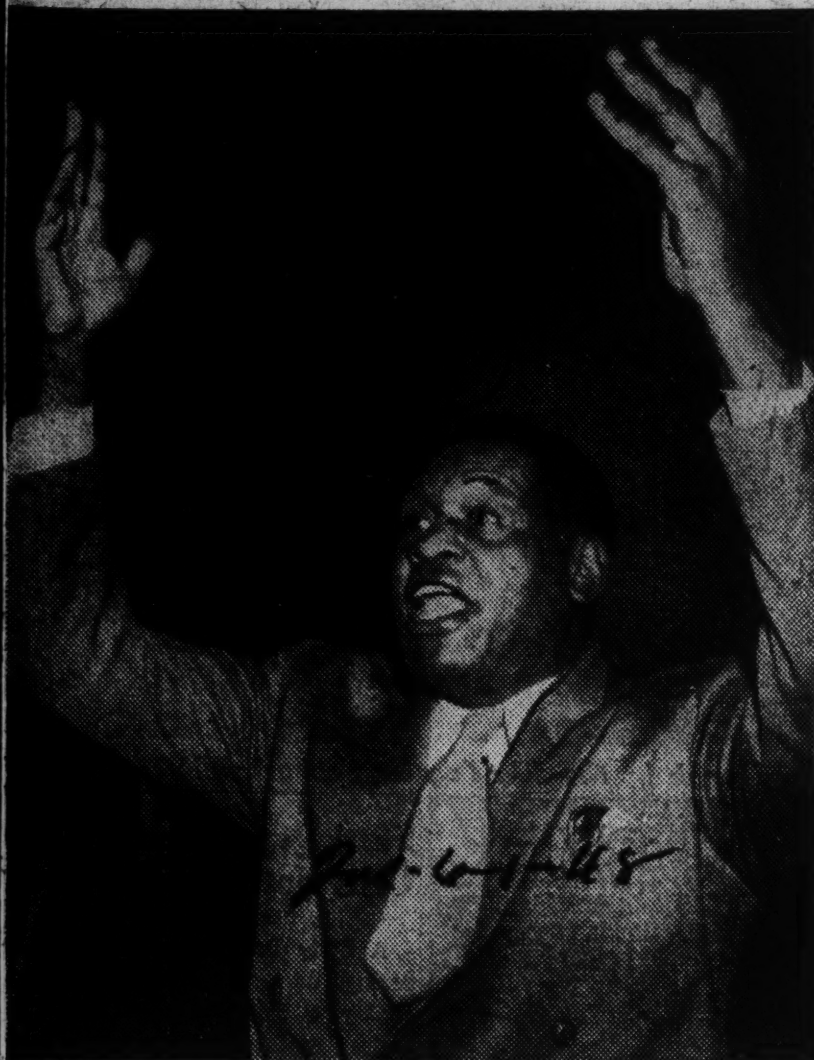
Mrs. Wesley Elders, pianist, organist and music teacher who accompanied Mr. Robeson last night, also was at the airport. The singer and Mrs. Elders spent the afternoon rehearsing at Mrs. Elders' home, 2440 Wabash Ave. A cocktail party in honor of Mr. Robeson was given yesterday afternoon at the home of Mr. and Mrs. L. S. Hughes.

Paul Robeson Appears in

Atlanta, Macon, Albany, Georgia, and other cities. The amount collected in the third party of leaving this country, although it might be easier to live in several foreign countries.

In the Atlanta meeting, held at the Wheat Street Baptist Church, Robeson said he wished to answer a column by Ralph McGill which appeared recently in The Constitution. He said he wanted McGill to know "that I have no intention of leaving this country."

Willing to Go to Jail



PAUL ROBESON

Refuses to Say If He Is a Communist

PEOPLE In The NEWS

Paul Robeson, Negro Singer and Leader, Has Been a Star Athlete, Lawyer, Actor

A huge man with a deep voice and a great personal dignity," as he was once described by a New York Times drama critic, was yesterday asked a question which has tumbled many, "Are you a Communist?"

This is not the first time Paul Robeson, student, athlete, lawyer, actor, singer and Negro leader, has been asked the question. Like yesterday, he has declined to answer, often asserting that his politics are his own business, safeguarded by the ballot box, and reiterating that his interest is in opposing fascism.

Known around the world from his many concerts, Robeson's appearance makes him unmistakable. He is 6 feet, 6 inches tall, broad-shouldered and big-chested and weighs 215 pounds.

Now 50, Robeson has lived a full

Racial discrimination and a brief experience in amateur theatricals led him to the stage where he took the lead in a revival of Eugene O'Neill's "Emperor Jones." He was unknown as a singer then, but a jungle scene gave him what later turned out to be his great opportunity.

The script called for Brutus Jones to whistle a Negro spiritual, but since Robeson couldn't whistle, he sang a song instead about "John Henry," the mythical hero of the Negro race. The audience thought he was terrific and from then on it was a rapid succession of triumphs on stage, radio, screen and concert platforms around the globe.

But this was not enough. "It became clear to me while I was traveling around Europe in the pre-Hitler days that the artist is part of the social scheme, too, and obviously cannot live apart from the world in an ivory tower. He must concern himself with social problems if he is to be a real artist of the people."

In 1940 he opposed conscription. Always he fought segregation, refusing to appear before segregated audiences. His rich baritone, which could have brought him a lucrative income, was channeled in 1947 into a "two-year fight on fascism"—recitals were shelved while Robeson took up the platform cudgels for the forces he felt were right.

Lately, particularly since the House Un-American Activities Committee listed him as a person "invariably found supporting the Communist Party and its front organizations," his announced appearances have often evoked storms of opponents and supporters.

Robeson is married and has a son, Paul, jr., who was educated partly in Russia while Robeson made concert tours. This was done because Paul, sr., felt that "racial differences in the Soviet Union have been eliminated." New York City is "home" for the Robesons.

Gary Pastor Scores Robeson's Critics

GARY, Ind.—In a letter to the Post-Tribune on Jan. 8, the Rev. L. K. Jackson, pastor, St. Paul Baptist Church, scored "insincere, hysterical witch-hunters" whose protest influenced the school board to bar use of Roosevelt High School for a concert by Paul Robeson on Jan. 9.

The pastor who offered his church for the concert said: "There is a group of insincere, hysterical witch-hunters loose in this country which brands everybody as Communist who believes in equality and fairplay for all, and has courage to proclaim it."

He asked why Mr. Robeson's detractors do not protest "un-Americanism" at Forebel High School, where all teachers are white although 47% of the pupils are colored, and why these pupils are barred from extracurricular activities on racial grounds?

SENATORS DEFIED BY PAUL ROBESON

TIMES-PICAYUNE
Prefers Jail to Revealing

Political Sentiments
New Orleans, La.
(The Associated Press)

Washington, May 31.—Singer Paul Robeson told Senate questioners today he would go to jail before he would say whether he is a Communist.

Sen. Moore, R., Okla., promptly adopted the idea, with the suggestion that "sometimes a year in jail cools some of these people off."

But Chairman Wiley, R., Wis., of the judiciary committee, said he doubted that the committee would take contempt action. Robeson was testifying before the judiciary group against the Mundt-Nixon anti-Communist bill when the dispute arose.

Decision Due Later
Sen. Ferguson, R., Mich., whose direct question Robeson refused to answer, said the committee would decide about contempt later.

The exchange took place after Robeson told the committee he thinks members of the Communist party "have done a magnificent job in America."

"Are you an American Communist?" Ferguson asked.

"I refuse to answer that question," Robeson replied with emphatic gestures. "This is an invasion of my right of secret ballot."

Ferguson fired back the same question a second time and a third, and Robeson finally broke out:

"Nineteen leading Americans are going to jail for refusal to answer that question and if necessary I will join them."

There were some hisses mixed with the audience applause that greeted the singer's statement.

"Robeson seems to want to be made a martyr," Moore told reporters later. "Maybe we ought to make him one."

Legal Issue Involved

Ferguson, however, said a legal question is involved in the matter of a contempt citation, since a committee quorum was not present during the exchange.

Wiley told newsmen:

"I'm not interested in whether Robeson is a Communist or not. I am interested in the dignity of the committee. I am

interested in getting an adequate bill and I don't want to be diverted from that purpose."

The sharp give-and-take at times found Robeson asking as many questions as he answered. At one time Moore instructed him:

"You answer my question and don't do so much talking yourself."

Robeson, on the questions he was willing to answer, told the committee:

He has "many dear friends" who are Communists, and he is "interested in a party and a people who stand for complete equality of the Negro people in the United States."

Complete Freedom

"I walked the earth (in Russia) for the first time with complete dignity."

His son went to school there and found complete freedom from racial prejudice.

He doesn't know whether the Communists believe in world revolution.

US Communists "don't have as much allegiance to Russia as some Americans to Fascist Greece."

Robeson owes "allegiance to my government" but in case of war "if it was a Fascist act I wouldn't support it. I would decide at the time."

He thinks Henry Wallace and his third party are "carrying on New Deal principles." He also thinks Wallace has the support of the Communists.

The United States is on the "wrong side" in Italy and Robeson would choose the Communist side in Greece, China and Spain.

And if the Mundt-Nixon bill under consideration is passed, Robeson will class it as Fascism and refuse to obey it.

The measure would require registration of the Communist party and its affiliates and outlaw all activities aimed at creating a foreign-controlled totalitarian regime in the United States.

The Negro singer, who was an all-American football player and a Phi Beta Kappa at Rutgers in 1918, was the headliner among a group of opposition witnesses for whose benefit the unusual holiday session of the committee was called. Wiley said the session was arranged when the scheduled three days of hearings ended with many opponents still asking to be heard.

SCHUYLER VIEWS and REVIEWS

Time to Consider the Curious Case of Paul Robeson

(This column represents the personal opinion of Mr. Schuyler and in no way reflects the editorial opinion of The Pittsburgh Courier.—The Editors)

The Courier
It is high time for consideration of the curious case of Paul Robeson, shadow of Henry Wallace and veteran servitor of the Moscow philosophy. Robeson has performed yeoman service in winning over large numbers of Negroes to the Communist-front Progressive (?) party and undoubtedly has been a leading factor in confusing the easily confused intellectual members of his race.

Many Negroes are planning to toss away their votes this November for Wallace and his associated candidates because of the song-speeches of the singer-actor who has been treated so kindly through the years by the music and dramatic critics of the "capitalist" press who refrained from objectively appraising his artistic offerings because of their good will towards him and his race. With this advantage, Robeson has been a valuable influence for Moscow in this country for the past decade or more.

After considerable baiting by newspaper reporters, Robeson has denied that he is a Communist party member and there is no way to prove it except by his actions. However, anything that looks like a dog, acts like a dog and barks like a dog, is a dog. The same is true of people who look and act like Communists. Robeson acts and talks like a Communist and his record would seem to offer substantial evidence that he is as much a Communist as Ben Davis or William Z. Foster, whether he admits it or not. The record of Communist-like activities runs back to the mid-thirties.

When Robeson abandoned professional football to sing spirituals with a strong, if untrained voice, he was taken up promptly by the well-heeled parlor pinks of New York who were currently discovering the Negro and panting to save him. Communism was very much in existence at that time but Robeson was the darling of more or less idle capitalists, both in New York and London, and hobnobbed with the aristocracy of two continents, some of whom lived off the profits wrested from the blood, sweat and tears of the oppressed colonials of Asia and Africa.

Eager for an artistic career, Robeson never hesitated to play Uncle Tom parts in such productions as "All God's Chillun Got Wings" (in which he portrayed a Negro in-doing producers to keep members of his capable of passing a bar examination), clique on payrolls in true Communist fash-

"Black Boy" (in which he portrayed an ignorant Negro prizefighter incapable of standing prosperity), a picture, "Sanders of the River" (in which he portrayed a Negro stooge who served British imperialism) and similar roles offensive to self-respecting colored people.

For Hollywood, for instance, he starred in "The Emperor Jones" (which revolted colored people the world over) and "Tales of Manhattan," ditto; but after each picture was produced and he had been paid he turned around and denounced Hollywood producers for the Uncle Tom parts they gave Negroes. Apparently it never occurred to him to refuse such parts. While Jews denounced and agitated against "The Merchant of Venice" as derogatory and anti-Semitic, Robeson grabbed at the chance to play rather woodenly the lead in "Othello the Moor," in London and New York.

In the mid-thirties Robeson discovered communism and Russia, and he swallowed them hook, line and sinker while denouncing his native land for crimes against minorities which were only a very pale reflection of the monstrous crimes perpetrated against minorities in Russia by the Soviet gangsters. He announced that he was going to live and educate his son in Russia, a decision which was broadcast over the world. However, when the clouds of World War II gathered, Robeson took a powder from Russia and returned to the hated United States where capitalism, happily, thrived and thrives.

Prior to returning to this country for good, Robeson followed the Communist forces to Spain where he "aided" the Spanish Loyalists by singing in the trenches on quiet fronts where bullets were scarce. He returned to the U. S. A. to fight with the Communists against "imperialist war" until Hitler's goons attacked their opposite Soviet numbers.

Ever since he has been in the forefront of all Communist efforts to confuse and disrupt America. According to the reports of the House Committee on Un-American Activities, Robeson has the unenviable record of belonging to more Communist-fronts than anybody in the land. He helped po-

ion.

When the Communist overlords decided to establish a third political party and picked Wallace to head it (even before he knew he was picked), Robeson was selected to steer the former vice president because of the popularity he had acquired with the hero-hungry Negroes. He traveled everywhere with the bemused Wallace, except in the South where Wallace was hooted and egged, and did not join Henry until the latter's second trip when the going was safer. Then Paul came out of hiding and did his song-speech routine in Houston and Dallas, Tex.

Robeson properly rates the Order of Lenin or some other Soviet decoration for his service to communism in this country, whether or not he is a member of the party. He has performed yeoman service for which the Reds must certainly be grateful. He has done his bit in fostering hatred and ill-will designed to increase disunity here to weaken the U. S. A. in the fight against Soviet world aggression. He has done a good job in this direction, pulled many votes for Wallace: i. e., Stalin, and should receive some appropriate reward.

Robeson Rebukes Editor Who Questions His Loyalty to U.S.

COLUMBUS, Ohio—George Lawrence, managing editor of the Ohio State News, a colored weekly which opposes a third political party, was bluntly rebuked here last week by Paul Robeson, who told him at a press conference that it is none of his "damn business" whether he (Robeson) was a Communist.

The editor's question prompted Robeson to say: "The last person in the world I would expect to ask that question would be a colored and and a representative of the colored press. This is no longer a matter of communism. It's a matter of civil rights. Draw you own conclusions."

The press conference preceded a speech by Robeson to a rally for Henry Wallace, third-party Presidential candidate. Lawrence said: "We feel that Mr. Robeson and what he believes do not represent what the majority of colored people believe."

Paul Robeson Crosses Picket Line, Sings And Campaigns For Wallace

PUEBLO, Col. — (ANP) — Paul Robeson, accompanied by his personal secretary, crossed a picket line, sang, and campaigned for Henry A. Wallace for President here last week in Memorial Hall, City auditorium.

The picket line was set up by the Pueblo County Political Action Committee of the United Steel Workers of America (CIO) in protest of the meeting. More than 800 persons attended.

Paul Robeson Sticks To His Political Conviction Challenges Senate Enquiry To Sentence Him To Prison

By GEORGE PADMORE, Our London Correspondent

LONDON.—Just as the British colonial officials are trying to scare African nationalists who demand the political freedom and economic emancipation of their countries from the grip of foreign capitalist monopolies by smearing them as "Communists," American reactionaries are attacking Afro-Americans who demand equal citizenship rights for the 15 million coloured people in the United States, as "agents of Moscow."

Many of the foremost American Negro leaders are supporting ex-Vice-President Henry Wallace, leader of the recently formed liberal Third Party, against the Democratic and Republican candidates for the presidency at the forthcoming election in November.

Foremost among Wallace's lieutenants is the world-famous Negro singer and actor, Paul Robeson who, although not a Communist Party member, is a great admirer of the Soviet Union, which is the only great World Power where it is a criminal offence to practise or preach racial, tribal, colour discrimination or hatred among the various peoples and races who constitute the vast population of one-sixth of the earth surface.

"I walked the earth there for the first time with complete dignity," declared Mr Robeson, giving evidence before the Judiciary Committee of the United States Senate, which is leading a witch-hunt against Negroes who demand the ending of lynching and other forms of racial persecution.

Giving evidence before the Committee which is discussing the Mundt-Nixon Bill, already passed by the House of Representatives, Mr Robeson told the Senators that he would rather go to jail than to tell the witch-

hunter whether he was a Communist or not.

The purpose of the bill is to make it compulsory for the Communist Party and all other political and other organisations associated with the party to register with the Department of Justice and turn over to the police the names and addresses of all their members.

There was applause from the public gallery when the Negro leader told Senator Homer Ferguson of Michigan, that the bill was a "Fascist act" and part of the anti-Russia hysteria whipped-up by reactionary newspapers to break the civil liberties of the American people and to try and scare Negroes from fighting for their rights as citizens.

COMPLETE FREEDOM

Questioned about his political beliefs, Mr Robeson admitted that his son, Paul junior, went to school in Moscow when he was a boy.

There he found complete freedom from racial prejudice, which he has since encountered in his own country.

Young Robeson, is now an engineering student at Cornell University and a leading college athlete — footballer, runner and high-jumper.

Mr Robeson also related how his father, stolen away from Africa, was a slave in South Carolina, and there had been

more people liquidated, during slavery in America, than in Russia, asserted Mr Robeson.

When asked by a Senator if he was not thankful for the opportunities America gave his race to rise from slavery to his position, Mr Robeson answered:

A YEAR IN GAOL

"Coloured people have infinitely more opportunity in Russia than I would have had in Mississippi."

The chairman announced that the Committee would consider whether to cite the Negro singer for contempt.

"Robeson seems to want to be made a martyr, and may be we ought to make him one."

"Sometimes a year in jail cools some of these people off," the chairman remarked.

Noted Negro Singer Faces Political Taboo In U.S.A. Biography Of Robeson Banned Because Of The Red Menace

NEW YORK. — According to a United Press dispatch, the West Virginia Library Commission has removed a biography of Paul Robeson, noted Negro singer, from its list of books recommended for children, because of alleged Communist sympathies.

Mr Paul Robeson, when interviewed by the New York Herald Tribune, said that he has worked with Communists and will continue to do so because Communists are against many of the injustices which he himself has long opposed.

Mr Robeson spoke as chairman of the Council for African Affairs, which was included by the Department of Justice in a recent list of subversive organizations.

He called a press conference to announce the council's new policy and to reply to statements made by Dr Max Yergan, executive director who had charged that the council had been "seized illegally" by a minority group of

Communists and fellow travellers, including Mr Robeson.

"I don't care what they call me," said Mr Robeson.

"I don't subscribe to the conclusion that an American is unpatriotic simply because he works with Communists."

"The Communist Party is a legal party in the country."

"It isn't easy these days for any American to stand up and fight against great odds, but some one has to do it."

"Some one has to point out that things are not beautiful here in America, in Africa and other parts of the world."

"If that makes me a Communist, then I'm proud to be one."

The council, to be true to its organic pledge must oppose all

policies, domestic or international, which may threaten the success of the council's programme, said Mr Robeson.

Hence, he added, the council is morally bound to take a stand against the European Recovery Programme.

He said the countries which will receive aid under the E.R.P. have nothing to give the United States except the raw materials to be found in their African colonies.

"Collecting these raw materials will mean the further exploitation and abuse of Africans," said Mr Robeson.

Philippa Schuyler's

trip is o'er
She returned greater,
than ever before.

Rochester, N. Y. — Sixteen-year-old Philippa Schuyler finished her first nationwide tour extending from Philadelphia to Portland, Oregon and Austin, Texas to Rochester, tonight at the municipal auditorium to a large and enthusiastic audience. She has played in eighteen cities and also gave recitals at Veterans Hospitals.

Mrs. George Schuyler who accompanied her daughter, explained that the trip was undertaken to test Philippa's reaction to an extensive tour and to chart audience reaction in distant parts of the country to Manhattan's prodigy. Philippa's health stood up extremely well. Psychologically, Philippa liked it so well, she expressed regret to have it end. The critics of many cities wrote favorably concerning her performance and personality.

George Garner writing in the Los Angeles Sentinel, had this to say: "Philippa made her debut (at the Philharmonic Auditorium) under the most flattering auspices. A distinguished audience greeted her. . . She proved . . . a musical personality of the first rank. One of the most successful and unusual events of the musical season." The Los Angeles Times noted: "Philippa has possibilities for future top-ranking pianist. Unusual to find such sound musicianship and sure technique in so young a pianist." And Floyd Ruch, author of Psychology and Life, and in the Department of Psychology at the University of Southern California, remarked in the Daily Trojan: "This is another time when the promise of childhood has been fulfilled."

MUSICAL GENIUS IN CONCERT SUNDAY 3 P. M.



PHILIPPA SCHUYLER

Sunday, April 25th, at 3 p. m. the Bay Area will have an opportunity to hear the nationally acclaimed musical genius, Miss Philippa Duke Schuyler, in Concert at the Oakland Auditorium Theater.

Hailed as a prodigy since her infancy, the 16 year old, will render her own compositions and those of the classical composers. Miss Schuyler comes to the West Coast fresh from a triumphant nation-wide tour including more than thirty cities, as well as several benefits at Veterans Hospitals.

An intellectual as well as a musical genius, Miss Schuyler's novelist father and mother once explained her intelligence as the result of a "Vitalized Diet" which is made up of food cooked as little as possible, plenty of cod-liver oil, raw fruits and nuts, and vegetables with complete absence of chewing gum, soft drinks or commercial ice cream.

Miss Schuyler, is sponsored by Alpha Phi Alpha Fraternity, Inc. for the benefit of its Scholarship Fund.

Philippa Schuyler

Critics Praise Talent Of

Young Star

ROCHESTER, N. Y. — Philippa Schuyler 16-year-old artist finished her first nationwide tour extending from Philadelphia to Portland, Ore. and Austin, Texas to Rochester, May 27 at the municipal auditorium to a large and enthusiastic audience. She has played in eighteen cities and also gave recitals at six Veterans Hospitals.

Mrs. George Schuyler who accompanied her daughter explained that the trip was undertaken to test Philippa's reaction to an extensive tour and to chart audience reaction in distant parts of the country to Manhattan's prodigy. Philippa's health stood up extremely well. Psychologically, Philippa liked it so well, she expressed regret to have it end.

Some of the reactions of the critics, selected at random from the many columns written about her on the trip, follow:

CRITICS COMMENT

Oswald Lampkin reviewing the first concert at Florida A. and M., declared: "Philippa exhibited the finesse of a veteran. Played with maturity belying her years. Clarity, cleanness and incisive rhythmic marked performances."

John Rosenfield, ace critic of the Dallas Morning News, stated: "Profound musical understanding and poetic imagination. In her compositions, amazing sophistication and true flair for invention. A major talent."

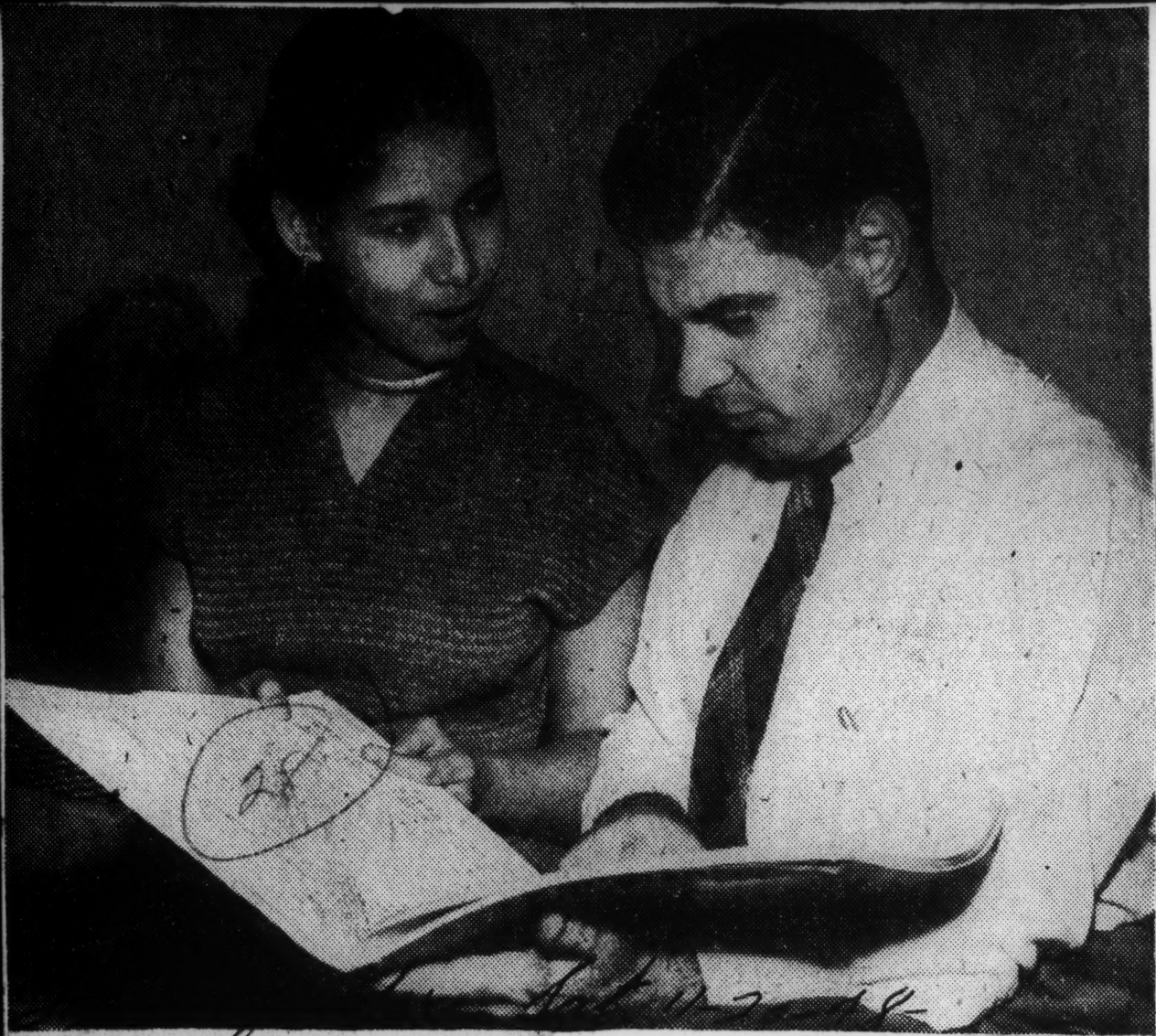
The Austin Statesman headlined her: "Half Yankee, Half Texan, Half Negro, Half White, Half Child, Half Woman: Wholly a Musician!"

At the recital intermission at Albuquerque, the reviewer from the Evening Tribune rushed backstage exclaiming: "But she is beautiful! Beautiful in every way! The University of New Mexico invited the young artist back next year to play the symphony."

QUITE EXCITED

Hailing from the East and making her debut on the West Coast filled Philippa, as it would even older artists, with trepidation. George Garner writing in the Los Angeles Sentinel, had this to say: "Phil-

ippa made her debut (at the Philharmonic Auditorium) under the most flattering auspices. A distinguished audience greeted her. She proved a musical personality of the first rank. . . One of the most successful and unusual events of the musical season." The Los Angeles Times noted: "Philippa has possibilities for future top-ranking pianist. Unusual to find such sound musicianship and sure technique in so young a pianist." And Floyd Ruch, author of Psychology and Life, and in the Department of Psychology at the University of Southern California, remarked in the Daily Trojan: "This is another time when the promise of childhood has been fulfilled."



PHILIPPA SCHUYLER, talented pianist-composer discusses orchestration of the Washington Irving Sketcher, Rip Van Winkle and the Headless Horseman of Sleepy Hollow, which she wrote at the age of 14, with Walter Mantani, conductor of the New York Junior orchestra which played the composition November 6, at Haaren high school.—Photo by Cecil Layne.

William Franklin Is New "Southernaire"

28 Black Dispatch
NEW YORK.—(ANP)—William Franklin, distinguished baritone star with "Porgy and Bess," and the first Negro selected by a major operatic company in this country to sing the role "Amonasro" in "Aida," became the new member of the famous Southernaires vocal ensemble here recently. Franklin, a native of Shaw, Miss., replaces Jay Stone Toney, who died of a heart attack during a concert appearance at Marshalltown, Ia.

Okla. Home City
Franklin came to New York via a brief stay in Memphis and Chicago. It was in the latter city that he won a scholarship with Alexander Corrado at the Chicago Conservatory of Music. He appeared in "Aida" with the Chicago Civic Opera company in 1937, and was acclaimed a sensation for that operatic season. He later sang "Pooh-Bah" in the original "Swing Mikado"; starred in "Chimes of Normandy," and was featured with the Chicago and WfN symphony orchestras.

Set 7-24-48
Touring the country for two years as "Porgy," he appeared as guest artist on such radio shows as "New World A-Coming," "This Is My Best," and as soloist with the Philharmonic Symphony orchestra at the Gershwin Memorial concert. Recently he was featured in the Broadway musical drama, "Carib Song."

2-24-48
Other members of the vocal ensemble which is heard regularly on Sunday mornings over more than 200 stations of the ABC network are William Edmondson, basso-manager; Ray Yeates, lyric tenor; Lowell Peters, second tenor; and Spencer Odom, accompanist.

Scots, Wha Hae (or Will Hae) wi' Maxine Swung

Thurs. 6-24-48

Eleven years ago, a dusky lass with an Irish name caught the music world flat-footed by giving out with a swing interpretation of a traditional Scotch ballad.

Her version also kicked up quite a fuss among a number of die-hard sons and daughters of Scotch ancestry who raised the cry "Sacrilegious!" Matter of fact, one radio station, WJAR in Detroit, cut the singer off the air when she started to give the number the swing treatment.

It's 1948 now, and Maxine Sullivan is still riding high with her unique rendition of *Loch Lomond*. Every now and then, a dissenter will crop up and, with his Scotch blood boiling, will exclaim, "It goes against the grain!" (What does it go against?)

But, in most cases, her version has come to be welcomed and not one performance has gone by without at least one request for *Loch Lomond*. Maxine estimates that in these eleven years, she has swung it about 10,000 times. 6-24-48

"But the real test is yet to come," says Maxine, who is currently appearing at the smart and intimate Penthouse Club overlooking Central Park. "I'm sailing for England the latter part of July to make my overseas debut at the London Casino. *Loch Lomond* will do all right there. But from London, I'm going to Scotland and how the natives will react to my swinging of a song that's close to their hearts is what I'm anxious to find out."

Maxine will make several appearances in Scotland before returning to the states when she will again appear at the Penthouse Club.

She's not overly worried about too many Scots getting their temper up and denouncing her radical departure from the way they're accustomed to hearing their cherished song.

Says the 94 lb., 4 ft., 11 in. singer: "I'm a tiny girl and I look perfectly harmless. Why would anybody want to hurt me? Maybe those who might otherwise object will take one look and say, 'There's a little girl who's got plenty of spunk. Let's give her a big hand.'"

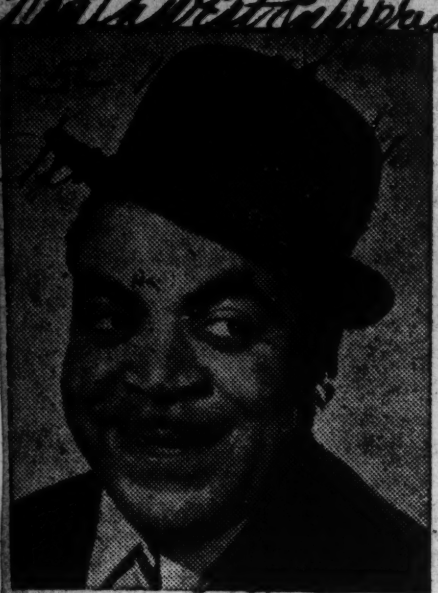


Maxine Sullivan, singing at the Penthouse Club overlooking Central Park. 6-24-48

Thomas 'Fats' Waller

Week of Music, May 16-23

the talented genius who contributed so much to contemporary American music.



3,019 disc jockeys representing all of the nation's 1,063 network affiliated and independent radio stations, have combined to pay tribute to the memory of the late "Fats" Waller, America's brilliant pianist, composer, comedian, during the week of May 16 through 23, designated as Thomas 'Fats' Waller National Memorial Week.

The record spinning personalities, each will feature a special fifteen minute program of 'Fats' Waller recorded music, daily for eight consecutive days commencing May 16th. An unprecedented grand total of 24,162 quarter hour broadcasts featuring Waller tunes and eulogistic comment will thus be heard by countless millions of radio listeners throughout the United States and Canada, exceeding by nearly 2500 hours, a similar tribute, recently accorded the late George Gershwin, on the anniversary of his death.

Additionally, during the week of tribute to Waller, 84 headline commercial programs, heard on the four major coast-to-coast networks, will feature medleys and special vocal and instrumental arrangements of Waller's immortal music, including "Honeysuckle Rose," "Ain't Misbehavin'," "My Fate Is In Your Hands" and others among the 400 songs penned by

Josh White plays self in Columbia film

Josh White, famous blues and ballad singer, has been signed for a flattering role in Columbia's "The Walking Hills," which stars Randolph Scott and Ella Raines.

White plays a character similar to himself, a guitarist by the name of "Josh."

His first Hollywood role in several years, White reportedly turned down offers because he was "waiting for a role that would not detract from the dignity of the Negro."

Songs the entertainer will sing will come from his own repertoire, which he claims includes 500 numbers.

JOSH WHITE AND SON GIVE JOINT RECITAL

It was father-and-son day yesterday afternoon when Josh White and 7-year-old Josh Jr. gave a joint folksong recital at Town Hall. A large audience hung on every note of the ballads, work songs and blues sung to the virtuoso accompaniment of Josh's guitar playing.

The program was more cheerful and bore less "message" than one has come to expect of Mr. White. He sang "Head Like a Rock," "Lulu Is a Lady," "John Henry" and "Apples, Peaches and Cherries," all of unabashedly fundamental import. His version of "Barbara Allen" was simple and a bit pagan, in a style which seemed better adapted to such lines as "She wept, she cried, she damn near died" in "The Foggy, Foggy Dew." "Atom and Evil" dealt more with social problems.

The listener was deeply impressed with "Hard Time Blues," which alternated headlong speed with slow-tempoed verses sung in a semi-yodel which strikingly conveyed the parched voice of the share-cropper.

Josh Jr., who had to stand on a piano bench to reach the microphone, at once charmed the audience with his self-confidence and stage presence. He sang "Billy Boy" in duet with his father, "Jericho" and, later, "The Green Grass Grew All Around" with scarcely a falter. His soprano voice already shows traces of Josh's bluesy sliding from note to note and the ability to invigorate an old melody with strong cross-accents.

C. H.

Who's Who In N. Y. City Opera Here

Camilla Williams And Lawrence Winters In Featured Song Roles

Usually, when an opera company puts on "Aida," it has to don blackface to play Aida and her father, Amonasro, King of the Ethiopians. Last week, for its first production of Verdi's masterpiece, Manhattan's City Opera didn't have to bother: there were two first-rate Negro singers in the Company.

Pert little Soprano Camilla Williams, a City Center veteran (who paints her face to sing "Madame Butterfly" and "La Boheme") was a natural for Aida. Amonasro was a newcomer. But by the time the curtain slid down last week on "Aida" 6 ft. Harlem Baritone Lawrence Winters, 32, had his first big-time opera audience, if not all the critics, cheering, too. His voice was fine, strong and ringing on top; and what he lacked in power, polish and poise should come with time.

Mr. Winters and Miss Williams are here with the company for its limited engagement at the Civic



LAWRENCE WINTERS, baritone, who sings the role of Tonio in "Pagliacci," to be presented by the New York City Opera Company on Sunday evening, December 5, at the Civic Opera House. Mr. Winters sings also the role of Amonasro in "Aida" on Dec. 10th and 17th.



Opera House and they'll both appear in their original roles. Miss Williams occupied the lead in "Madame Butterfly" Thursday night and will return at a later date in the same selection as well as in "Aida."

Mr. Winters, as early as 1942, appeared on television programs at NBC. In 1941 he appeared in a concert version of "Ouanga," an opera by Clarence Cameron White, which was presented by the New School of Social Research.

Last spring he concertized widely, appearing extensively in Mexico and the West Indies, where he was informed that he was to be auditioned for the New York City Opera Company, with which organization he made his debut this fall (1948) as Amonasro in Verdi's "Aida." He also sings the leading male role of Canio in "Pagliacci."